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AN ANALYSIS OF SELECTED
PERFORMING ARTS OCCUPATIONS

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AN ANALYSIS OF SELECTED
PERFORMING ARTS OCCUPATIONS

A study carried out at the request
and with the cooperation of the Canada Council
in the summer of 1972

by
Christine Panasuk ✓
Department of Manpower and Immigration

July 1974



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FOREWORD

This study is one of several undertaken or commissioned by the Canada Council in 1972-73 with a view to providing systematic and objective information for use in the development of policies and programs for support of the performing arts.

It was carried out at the request of the Council by the Department of Manpower and Immigration and is being issued as a report of the Canada Council. The tabulations and textual commentary contained in the report provide a statistical description of the principal features characterizing the occupations of (professional actor, dancer and musician); persons whose employment circumstances are of immediate concern to the Canada Council in the present context. It should be noted that statistical reliability varies from occupation to occupation and the unknown size of the total population precludes completely definitive statements.

The Council wishes to record its gratitude to the Department of Manpower and Immigration, especially to Christine Panasuk who carried out the study with some assistance in the data-collection phase by Mary Sullivan of the Council staff, to the numerous individuals who helped with the design of the project, and of course to the artists themselves who responded to yet another questionnaire.

J. Norman Lamont,
Chief,
Research and Analysis Section.

André Fortier,
Director.

Canada Council.

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DEFINITIONAL CONTEXT

"Professional" performing artists in Canada are defined by the Canada Council for the purpose of this present study to include all actors, musicians, dancers and others who are members of Canadian unions or other professional associations (but including some non-union employees of Canadian professional companies) whose primary occupation is in the artistic performance of theatre, music or dance. A number of occupations that can be legitimately regarded as professional activities in the performing arts were deliberately excluded from the analysis presented here because they do not clearly fall within the present programs of the Canada Council (see Table 1). Still others were not analyzed for the purely technical reason that they yielded fewer than twenty respondents. Table 2 provides a breakdown of the number of questionnaires by occupation and by the three aggregates: music, dance, and theatre¹. The relative distribution within the aggregate specialties was not conducive to a statistically meaningful analysis of the individual specialties (due to the small number of respondents representing certain specialties)². An occupational analysis of the aggregated specialties proved beneficial in the sense that it adds clarity to the analysis. Therefore, much of the data analyzed in the report are based on the aggregated specialties.

-
- (1) The total number of questionnaires sent to be computerized was 1,071. These questionnaires were rechecked and 23 were rejected. Consequently, the data in the report (except where otherwise noted) are based on the information gathered from 1,048 questionnaires.
 - (2) Those occupations which yielded twenty or fewer respondents were aggregated in the "other" primary arts occupation category. These were the following: orchestra conductors, choirmasters, concert singers, choreographers, balletmasters, notators, producers, mimes and critics.

TABLE 1

CLASSIFICATION OF PRIMARY ARTS OCCUPATIONS ACCORDING
TO CANADA COUNCIL'S DEFINITION

OCCUPATIONS ANALYZED	OCCUPATIONS EXCLUDED FROM ANALYSIS
<u>Music</u> Orchestra conductor Composer Choirmaster Musician, instrumental, orchestral player Musician, instrumental, solo player Concert singer Opera singer Choir singer	Popular singer Administrator Publicity Director Critic Teacher
<u>Dance</u> Choreographer Balletmaster Notator Dancer	Administrator Publicity Director Critic Teacher
<u>Theatre</u> Director Producer Stage Manager Designer Playwright Actor Mime	Administrator Publicity Director Critic Teacher
<u>Radio, Television, Film</u>	Producer Director Announcer, Commentator, Narrator Host, Interviewer Other

TABLE 2

NUMBER OF RESPONDENTS BY PRIMARY ARTS OCCUPATION
AND BY AGGREGATED SPECIALTIES

PRIMARY ARTS OCCUPATIONS	TOTAL
<u>MUSIC</u>	
1.* Orchestra conductor	9
2. Composer	21
3.* Choirmaster	4
4. Musician, instrumental, orchestral player	285
5. Musician, instrumental, solo player	51
6.* Concert singer	16
7. Opera singer	36
8. Choir singer	27
<u>Subtotal</u>	<u>449</u>
<u>DANCE</u>	
9.* Choreographer	4
10.* Balletmaster	2
11.* Notator	0
12. Dancer	67
<u>Subtotal</u>	<u>73</u>
<u>THEATRE</u>	
13. Director	69
14.* Producer	4
15. Stage Manager	42
16. Designer	26
17. Playwright	22
18. Actor	354
19.* Mime	7
20.* Critic	2
<u>Subtotal</u>	<u>526</u>
<u>Total of All Aggregates</u>	<u>1,048</u>

* Occupations represented by twenty or fewer respondents will be analyzed in the report as "other" primary arts occupations.

1. SUMMARY

1. SUMMARY

This occupational analysis of professional performing artists based on survey results examines in a descriptive manner, the general characteristics (sex, age, citizenship, etc.), income, years of experience, training, employment patterns and career expectations of performing artists. A summary of each section is presented below.

General Characteristics

The number of male performing artists surpasses the number of females in all primary arts occupations except in the instance of choir singers and dancers.

The mean age of professional performing artists is 34. In terms of the aggregated specialties, artists in dance were younger than artists in music and theatre.

Performing artists (male and female) without spouses, on average had no dependents while males and females with spouses had 2 and 1 dependents, respectively.

Approximately two-thirds of the respondents were Canadian citizens, but a large percentage (26.2 percent) were citizens of the United Kingdom and the United States.

Lastly, the majority of artists (75 percent) were employed in a secondary arts occupation which was categorized in the same sector as their primary arts occupation. Regarding the aggregated specialties, more artists in theatre tend to pursue secondary arts

occupations in other sectors compared to artists in music and dance.

Income, Years of Experience and Training

Professional performing artists in music earned the highest mean incomes (\$7,500) while artists in dance earned the lowest (\$4,500). However, the mean income in 1971 of professional performing artists was \$6,500 which was lower than that of the entire labour force (\$6,905).

Male artists earned approximately \$2,000 more than females for all performing specialties.

The relative distribution of income earned from different sources was compared among and within the aggregated specialties. The percent of income originating from the primary arts occupation was substantial (79.5 percent) compared to that from the secondary arts occupation (17.3 percent). Earnings in Canada stood at 90.5 percent compared to 9.2 percent from outside Canada. From 1970 to 1971, all artists seemed to be affected by a decrease in income from sources outside Canada and from grants.

Professional performing artists in music usually begin their careers in their primary arts occupation four years after completing their basic training, while artists in dance and theatre normally begin their careers two and three years, respectively, after completion of basic training. Furthermore, performing artists who have been recently trained, generally indicated less difficulty establishing themselves career-wise compared to their counterparts who were trained twenty years ago.

Most (50 percent or more) Canadian performing artists were trained in Canada. However, more Canadian artists who have studied under one teacher or have had formal institutional training rather than apprenticeship/employment training tend to go outside Canada, usually to the U.K. or the United States.

The relationship among income, years of experience and training was investigated. By use of various statistical tests¹, the results indicated that there was no strong significant relationship among these three variables.

Employment Patterns and Career Expectations

Most professional performing artists were employed 50 percent of their time in their primary arts occupation. Furthermore, the percentage of income earned from various activities was correlated with the percentage of work-time devoted to these respective activities. Mean incomes in 1971 tended to rise as the percentage of work-time employed in primary arts increased.

Regarding income/employment expectations, most artists who were employed less than 50 percent of their work-time in their primary arts occupation anticipated a "change for the better", while the majority of artists who were employed more than 50 percent of their work-time in primary arts expected "no change". Generally, the results are somewhat favourable in terms of artists' career expectations.

(1) Regression and correlation techniques were employed.

2. INTRODUCTION

2. INTRODUCTION

2.1 Purpose of the Study

This study of selected performing arts occupations in Canada was undertaken by the Department of Manpower and Immigration on behalf of the Canada Council. The study was conducted to provide systematic and comprehensive information on the training, employment patterns, income and career expectations of performing artists. From the results of the study, the Canada Council hopes to obtain a more accurate profile of the employment circumstances of Canadian professional performing artists falling within their domain. This information should thereby enable the Council to consider its present programs and to formulate with a systematic reference base, policies of financial assistance for performing artists.

2.2 Data Source

The statistical information on which this report on 'professional' performing artists is based was obtained by means of a questionnaire mailed to 9,730 performing artists whose names and addresses were acquired from the various artists' unions and artistic organizations. The population of 'professional' performing artists, by definition of the Canada Council, is a subset of the universe of performing artists. However, the mailing groups make no distinction between these two groups of artists and simply record all members under the general category of performing artists. Thus, in order to collect information on the population of 'professional' performing artists,

a survey of performing artists was conducted. A survey response rate of 28.1¹ percent was obtained. No follow-up survey of non-respondents was contemplated as the study is basically the first of its kind in Canada and the obtained response rate was deemed sufficient to serve this first attempt. Furthermore, the tight time frame dictated by the operational needs of the Canada Council precluded a follow-up.

The main groupings (aggregates) of 'professional' performing artists examined are MUSIC, DANCE, and THEATRE. Within MUSIC, 5 specialties (primary arts occupations) are considered while 1 and 5 specialties, respectively, are considered within DANCE and THEATRE. The categories follow the occupational classification scheme of the Canadian Classification and Dictionary of Occupations (C.C.D.O.).

This report presents and analyses the data obtained from the survey under the following sections:

- (1) general characteristics (i.e., age, citizenship status, etc.)
- (2) income, years of experience and training
- (3) employment patterns, income by source and career prospects.

1. This estimate was derived by dividing the total number of answered questionnaires (2,729) by the total number mailed out (9,727 - this figure was adjusted for the 3 duplicates).

2.3 Analysis of the General Characteristics of Professional Performing Artists

A description of the general characteristics of professional performing artists is presented here, thereby permitting the reader to quickly become acquainted with the sample that is being analyzed.

SEX

Table 2.1 provides a breakdown of the survey sample of professional performing artists by primary arts occupation, by sex. As was previously mentioned, those primary arts occupations¹ which are represented by 20 or fewer respondents are not analyzed on an individual occupational basis but are included in the analysis by aggregated specialties. The results in Table 2.1 indicate that the number of males surpasses the number of females in all primary arts occupations except in the instance of choir singers and dancers. The most significant differences appear in the following primary arts occupations: composers, orchestral musicians, directors and playwrights. In terms of the aggregated specialties, the number of females in dance is slightly higher than the number of males.

(1) These include the following occupations: orchestra conductors, choirmasters, concert singers, choreographers, balletmasters, notators, producers, mimes and critics in the theatre.

AGE

The mean age of professional performing artists by sex and in total is provided in Table 2.2. In reference to the aggregated specialties, male and female artists in dance are younger than artists in music and theatre. Male artists in music are older than males in theatre, however, females in music are younger than females in theatre. Regarding the totals, artists in theatre are one year younger than artists in music. The mean ages of males and females over all aggregates is 36 and 32 years, respectively. The mean age of all professional performing artists is 34.

The age distributions by sex for all performing specialties as given in Table 2.3 indicate that 66.6 percent of males and 78.7 percent of females were 39 years of age and younger. As regards the total; 70.7 percent of all professional performing artists were younger than 40 years of age.

In terms of the aggregated specialties (Tables 2.4 to 2.6), the percentage of artists under 40 years of age was as follows:

in music, 61.5 percent of males, 75.2 percent of females,
and 65.7 percent in total;
in dance, 93.3 percent of males, 97.7 percent of females,
and 95.9 percent in total;
in theatre, 69.1 percent of males, 76.6 percent of females,
and 71.6 percent in total.

These percentage distributions support the mean age statistics discussed previously.

CITIZENSHIP STATUS

The citizenship status of respondents by sex and total is given in Table 2.7. Approximately two-thirds of the respondents were Canadian citizens and 26.2 percent were citizens of the U.K. and the United States. The remaining 6.6 percent were citizens of "other" countries not stated and 2.3 percent were citizens from the following countries: Austria, France, Germany and Italy.

Tables 2.8 to 2.10 describe the citizenship status of respondents by the aggregated specialties. A larger percent of artists in theatre were Canadian citizens compared to artists in music and dance. More than 90 percent of artists from the three aggregated specialties were from Canada, the U.K. and the U.S.A. The results within the aggregated specialties generally resemble the findings discussed in Table 2.7.

NUMBER OF DEPENDENTS

Table 2.11 provides data on the average number of dependents by sex by specialty and in total with and without spouses. Artists with spouses in music, dance, and theatre had three, one, and two dependents, respectively. Females with spouses had one dependent while males had two.

PRIMARY AND SECONDARY ARTS OCCUPATION

Most professional performing artists (75 percent or more) are employed in a secondary arts occupation which is categorized in the same sector (music, dance and theatre) as their primary arts occupation (Table 2.12). Fifty percent of all artists primarily employed in music and dance are also employed as teachers in their respective sectors.

None of the artists in music are employed in dance, however, 1.8 percent are employed in theatre, .4 percent in radio, television and film and 1.7 percent in other arts occupations. A larger number of artists in dance are employed in other sectors (4.5 percent in music; 9.0 percent in theatre and 4.5 percent in other arts occupations) compared to artists in music. Artists in theatre tend to diversify more into other sectors in terms of secondary employment than artists in music and dance. The results are as follows: 11.3 percent of artists in theatre were employed in a secondary arts occupation in music; 4.9 percent were employed in dance; 5.4 percent in radio, television, and film, and 4.3 percent in other arts occupations..

2.4 TABLES 2.1 TO 2.12

TABLE 2.1

PROFESSIONAL PERFORMING ARTISTS BY PRIMARY

ARTS OCCUPATION BY SEX

PRIMARY ARTS OCCUPATIONS	SEX		TOTAL
	MALE	FEMALE	
<u>PERFORMING SPECIALTIES</u>			
Composer	20	1	21
Musician, instrumental, orchestral player	199	86	285
Musician, instrumental, solo player	37	14	51
Opera singer	21	15	36
Choir singer	13	14	27
Dancer	27	40	67
Director	60	9	69
Stage Manager	33	9	42
Designer	21	5	26
Playwright	19	3	22
Actor	205	149	354
Other	33	15	48
<u>AGGREGATED SPECIALTIES</u>			
Music	311	138	449
Dance	30	43	73
Theatre	347	179	526
<u>TOTAL</u>	<u>688</u>	<u>360</u>	<u>1,048</u>

TABLE 2.2

MEAN AGE OF MALE, FEMALE AND TOTAL RESPONDENTS

BY PERFORMING SPECIALTY, AGGREGATED SPECIALTIES

AND TOTAL

	MEAN AGE		
	MALE	FEMALE	TOTAL
<u>PERFORMING SPECIALTIES</u>			
Composer	40	38	40
Musician, instrumental, orchestral player	37	31	35
Musician, instrumental, solo player	37	35	37
Opera singer	34	33	34
Choir singer	31	30	30
Dancer	26	23	25
Director	38	40	38
Stage Manager	30	29	30
Designer	37	32	36
Playwright	40	45	40
Actor	35	33	34
Other	45	39	43
<u>AGGREGATED SPECIALTIES</u>			
Music	37	32	36
Dance	28	24	26
Theatre	35	34	35
<u>TOTAL</u>	<u>36</u>	<u>32</u>	<u>34</u>

Note: Reference can be made to Table 2.1 for absolute (N) values.

TABLE 2.3

AGE DISTRIBUTION BY SEX AND TOTAL FOR ALL
PERFORMING SPECIALTIES

AGE GROUPS	MALE	FEMALE	TOTAL
< 20	.9%	3.9%	1.9%
20 - 24	10.7	18.6	13.4
25 - 29	25.8	33.1	28.3
30 - 34	16.0	13.9	15.3
35 - 39	13.2	9.2	11.8
40 - 44	11.3	8.9	10.5
45 - 49	8.7	4.2	7.1
50 - 54	6.1	3.9	5.3
55 - 59	2.8	1.7	2.4
60 - 64	1.7	1.1	1.5
> 64	2.8	1.7	2.4
<u>TOTAL</u>	<u>100 %</u>	<u>100 %</u>	<u>100 %</u>

Note: The absolute (N) values are the following:
688 males, 360 females and 1,048 respondents
in total.

TABLE 2.4
AGE DISTRIBUTION BY SEX AND TOTAL FOR ALL
PERFORMING SPECIALTIES IN MUSIC

AGE GROUPS	MALE	FEMALE	TOTAL
< 20	.3%	4.3%	1.6%
20 - 24	10.0	12.3	10.7
25 - 29	22.2	38.4	27.2
30 - 34	15.8	10.1	14.0
35 - 39	13.2	10.1	12.2
40 - 44	14.5	13.8	14.3
45 - 49	9.0	5.1	7.8
50 - 54	6.1	3.6	5.3
55 - 59	2.9	.7	2.2
60 - 64	2.6	.7	2.0
> 64	3.5	.7	2.7
<u>TOTAL*</u>	<u>100%</u>	<u>100%</u>	<u>100%</u>

* The percentages were rounded to the nearest tenth, therefore, totals may not be exact.

Note: The absolute (N) values are the following: 311 males, 138 females and 449 respondents in total.

TABLE 2.5
AGE DISTRIBUTION BY SEX AND TOTAL FOR ALL
PERFORMING SPECIALITIES IN DANCE

AGE GROUPS	MALE	FEMALE	TOTAL
< 20	%	14.0%	8.2%
20 - 24	33.3	46.5	41.1
25 - 29	40.0	25.6	31.5
30 - 34	13.3	9.3	11.0
35 - 39	6.7	2.3	4.1
40 - 44			
45 - 49	6.7		2.7
50 - 54		2.3	1.4
55 - 59			
60 - 64			
> 64			
<u>TOTAL*</u>	<u>100 %</u>	<u>100 %</u>	<u>100 %</u>

* The percentages were rounded to the nearest tenth, therefore the totals may not be exact.

Note: The absolute (N) values are the following: 30 males, 43 females and 73 respondents in total.

TABLE 2.6

AGE DISTRIBUTION BY SEX AND TOTAL FOR ALL
PERFORMING SPECIALTIES IN THEATRE

AGE GROUP	MALE	FEMALE	TOTAL
< 20	1.4%	1.1%	1.3%
20 - 24	9.5	16.8	12.0
25 - 29	28.0	30.7	28.9
30 - 34	16.4	17.9	16.9
35 - 39	13.8	10.1	12.5
40 - 44	9.5	7.3	8.7
45 - 49	8.6	4.5	7.2
50 - 54	6.6	4.5	5.9
55 - 59	2.9	2.8	2.9
60 - 64	1.2	1.7	1.3
> 64	2.0	2.8	2.3
<u>TOTAL*</u>	<u>100 %</u>	<u>100 %</u>	<u>100 %</u>

* The percentages were rounded to the nearest tenth, therefore, the totals may not be exact.

Note: The absolute (N) values are the following: 347 males, 179 females and 526 respondents in total.

TABLE 2.7
PERCENT DISTRIBUTION OF ALL RESPONDENTS BY CITIZENSHIP

STATUS BY SEX AND TOTAL

SEX	CITIZENSHIP STATUS								TOTAL
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	OTHER	
Male	65.3%	0.5	0.9	1.2	0.2	10.7	13.7	7.5	100%
Female	64.0%		0.9	0.6		10.3	19.3	4.9	100%
TOTAL	64.9%	0.3	0.9	1.0	0.1	10.6	15.6	6.6	100%

Note: The absolute (N) values are the following: 662 males, 347 females and 1,009 respondents in total.

TABLE 2.8
PERCENT DISTRIBUTION OF RESPONDENTS IN MUSIC BY CITIZENSHIP

STATUS BY SEX AND TOTAL

SEX	CITIZENSHIP STATUS								TOTAL
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	OTHER	
Male	63.4%	.7	.7	1.3		6.9	17.1	9.9	100%
Female	59.3%		.7	1.5		4.4	26.7	7.4	100%
TOTAL	62.1%	.5	.7	1.3		6.2	20.1	9.1	100%

Note: The absolute (N) values are the following: 303 males, 135 females and 438 respondents in total.

TABLE 2.10
PERCENT DISTRIBUTION OF RESPONDENTS IN THEATRE BY CITIZENSHIP

STATUS BY SEX AND TOTAL

SEX	CITIZENSHIP STATUS								TOTAL
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	OTHER	
Male	68.0%	.3	1.2	.9	.3	14.5	9.1	5.7	100%
Female	68.8%		.6			15.3	12.9	2.4	100%
TOTAL	68.3%	.2	1.0	.6	.2	14.8	10.3	4.6	100%

Note: The absolute (N) values are the following: 331 males, 170 females and 501 respondents in total.

TABLE 2.11

AVERAGE NUMBER OF DEPENDENTS BY SEX AND TOTAL WITH AND WITHOUT
SPOUSE FOR ALL PERFORMING SPECIALTIES, AGGREGATED SPECIALTIES AND TOTAL¹

PERFORMING SPECIALTIES AGGREGATED SPECIALTIES AND TOTAL	MALE		FEMALE		TOTAL	
	With Spouse	Without Spouse	With Spouse	Without Spouse	With Spouse	Without Spouse
<u>PERFORMING SPECIALTIES</u>	<u>Average Number of Dependents</u>					
Composer	3	1	0	0	3	1
Musician, instrumental, orchestral player	3	0	1	1	3	1
Musician, instrumental, solo player	2	0	1	0	2	0
Opera singer	3	0	0	1	3	0
Choir singer	2	0	1	0	2	0
Dancer	1	0	1	0	1	0
Director	3	1	1	0	3	1
Stage Manager	2	0	0	0	2	0
Designer	2	0	1	0	2	0
Playwright	3	1	0	0	3	1
Actor	2	0	2	0	2	0
Other	2	1	4	0	2	0
<u>AGGREGATED SPECIALTIES</u>						
Music	3	0	1	0	3	0
Dance	1	0	1	0	1	0
Theatre	2	0	2	0	2	0
<u>TOTAL</u>	<u>2</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>0</u>

(1) The data in the table are based on a total of 1,044 questionnaires.

TABLE 2.12
PERCENT DISTRIBUTION OF RESPONDENTS BY PRIMARY ARTS
OCCUPATION AND SECONDARY ARTS OCCUPATION BY
THE AGGREGATED SPECIALTIES

PRIMARY ARTS OCCUPATION	SECONDARY ARTS OCCUPATION					TOTAL*
	Music	Dance	Theatre	Radio Television, Film	Other Arts Occupations	
Music (1)	96.8%		1.8	.4	1.7	100.7 %
Dance (1)	4.5%	81.7	9.0		4.5	99.7 %
Theatre	11.3%	4.9	74.0	5.4	4.3	99.9 %

* These percents have been rounded to the nearest tenth.

(1) Fifty percent of all artists primarily employed in music and dance are secondarily employed as teachers in their respective sectors.

3. AN ANALYSIS OF INCOME ,
YEARS OF EXPERIENCE AND
TRAINING

3. AN ANALYSIS OF INCOME, YEARS OF EXPERIENCE AND TRAINING

In this section of the study, an analysis of total income from all sources and the relationship between total income and certain relevant variables such as years of experience and training is presented.

3.1 Mean Income by Age and Sex

Total mean income from all sources, in 1971, for professional performing artists is \$6,500 (refer to Table 3.1). This mean figure is low in comparison to a preliminary estimate of the mean income in 1971 of \$6,900¹ for the entire labour force (in 1970, the mean income was \$6,509²). Furthermore, it is only marginally higher than the reported earnings of self-employed entertainers and artists whose average income was \$6,446 in 1970².

In terms of the aggregated specialties, professional performing artists in dance earn lower incomes than artists in music and theatre, and considerably lower incomes than the entire labour force. Several

(1) Preliminary estimate obtained by telephone from the Department of National Revenue, Taxation.

(2) Department of National Revenue, Taxation: 1972 Taxation Statistics "Analyzing 1970 T1 Individual Tax Returns and Miscellaneous Statistics". Ottawa, 1972.

names of artists in dance were obtained from lists of recent graduates provided by the ballet schools. The survey results indicate that from a total of 73 respondents in dance, 92 percent (67) were dancers. Perhaps this sizeable representation by dancers or the possible inclusion of a disproportionate number of recent graduates may partly contribute to an explanation of the tendency of these low mean earnings.

Regarding the individual performing specialties, choir singers and dancers on average earn the lowest incomes, whereas composers, playwrights and "other" primary arts occupations earn the highest. Orchestra conductors, choirmasters, concert singers, choreographers, balletmasters, notators, producers, mimes and critics are included in this "other" category. Furthermore, there are 285 "musicians, instrumental, orchestral players" and 354 "actors" whose mean incomes are \$7,500 and \$5,500, respectively. These are the most reliable figures due to the substantial number of respondents.

Some observations can be made by relating mean earnings and age (Table 3.1). Performing artists in dance are the youngest group and earn the lowest incomes, while artists in music and theatre who on average are ten years older than artists in dance, earn higher incomes. Similar comparisons can be made by examining the individual occupations. For example, dancers and choir singers who on average are considerably younger than composers and playwrights also earn lower mean incomes than

the latter groups. Furthermore, there are notable differences in the earnings in 1970 of all taxpayers between the ages of 30 to 34 and the earnings of performing artists in 1971. The former was \$7,790³ while the latter in 1971 was \$6,500.

Table 3.2 provides a breakdown of mean incomes by sex for each performing specialty, aggregate and the total. Males on average earn \$2,000 more than females. A comparison of the mean incomes by aggregates indicates that there is no difference in mean earnings between males and females in dance; however, males earn \$3,000 and \$2,000 more than females in music and theatre, respectively.) As regards the differences in earnings by sex on an individual occupational basis, the comparisons are limited to the earnings of "musicians, instrumental, orchestral players", "dancers" and "actors". For all the remaining occupations, either the absolute number of females is too low (less than 10) for purposes of making significant comparisons or the number of females is not comparable relative to the number of males represented within the same primary arts occupation (for example, there were 60 male directors and 9 females). The differences in earnings between male and female "musicians, instrumental, orchestral players", "dancers" and "actors" are \$2,000; \$1,000 and \$2000, respectively.

Preliminary estimates of mean incomes in 1971 for males and females in the labour force, were not available. Therefore, 1970 income

(3) Ibid., p.22.

statistics were used. The mean income of males in the labour force in 1970 (\$7,550⁴) is only marginally higher than the mean earnings (\$7,500) in 1971 of male performing artists. Female artists earned more in 1971 (\$5,500) than females in the labour force in 1970 (\$4,300⁴). Although these comparisons are limited by the use of two different years, they provide some indication of the disparity in incomes between performing artists and the labour force.

3.2 Income and Years of Experience

The relationship between mean income and years of experience for the aggregated specialties and in total is provided in Table 3.3. An examination of each aggregate indicates that artists in dance and theatre with 3 to 11 years of experience earn the same incomes while artists in music earn higher incomes at the same level of years of experience. There is however, no consistent trend evident, either within the aggregated specialties or in the total, which would support the hypothesis that incomes increase with more years of experience. For example, mean incomes in music, dance and theatre, steadily increase with a rise in the number of years of experience up to 14, 11 and 11 years, respectively. Then, the trend ceases; mean incomes either fluctuate down and up or remain constant and then rise.

(4) Ibid. p. 22

In general, artists who have nine or more years of experience earn higher mean incomes than the average earnings of all professional performing artists regardless of the number of years of experience.

In Table 3.4 the mean number of years of experience by income levels for each aggregate indicates that within the columns there is no upwardly consistent pattern relating increasing years of experience with higher mean incomes. However, some meaning can be drawn from comparing the data in Table 3.3 to Table 3.4. Performing artists in music tend to earn higher overall mean incomes than artists in dance and theatre and on average have more years of experience. Similarly, the same comparison can be drawn between artists in theatre and dance, where the former earn a higher average income. However, this generalization applies only to the total averages over all mean income levels and all years of experience.

Translating these findings into numerical terms, the total average results were as follows: artists in music had 13 years of experience and earned a mean income of \$7,500; artists in dance had 6 years of experience and earned \$4,500; artists in theatre had 10 years of experience and earned \$6,500; lastly, all performing artists on average had 11 years of experience and earned incomes of \$6,500. This reinforces the relative income difference between 'professional' performing artists and the labour force in general.

3.3 Training and Income

In this section of the report, an analysis of the following is presented: (1) the type of training¹ by country of training; (2) the relationship between type of training and income; (3) the average number of years which elapse from the time artists complete their basic training to the time they begin their careers.

An analysis of the type of training by the country of training is limited to Canadian professional performing artists, primarily, for purposes of compactness, and secondly, since the majority² of respondents are Canadian citizens. The results in Tables 3.5 to 3.8 indicate that over 85 percent of Canadian professional performing artists who had 'apprenticeship/employment' or 'other' training were trained in Canada. The percentage of Canadian artists who studied under one teacher or had formal institutional training, in Canada, ranged from 69 percent to 90 percent. Most Canadian professional performing artists who were not trained in Canada were trained in the United Kingdom or the United States.

- (1) The questionnaire specifies the following four types of training: apprenticeship/employment; study under one teacher; formal institutional training; other training.
- (2) From the survey results (Introduction - Tables 2.7 to 2.10) 64.9 percent of all respondents are Canadians (62.1 percent in music; 57.1 percent in dance; 68.3 percent in theatre).

A comparison among the aggregated specialties produced the following result: fewer Canadian artists in music were trained in Canada (range from 69.9 percent to 86.8 percent) as compared with artists in dance (range from 85.7 percent to 100 percent) and in theatre (range from 79.7 percent to 92.3 percent).

The relationship between mean incomes and type of training is not highly significant either in terms of the total or the aggregated specialties. Regarding the total, professional performing artists who 'studied under one teacher' earned a mean income of \$5,500 while artists who had been otherwise trained earned an income of \$4,500 in 1971 (Table 3.9). The disparity in incomes which might be attributed to the type of training is most evident in the case of artists in dance. Those who had 'other' training earned mean incomes of between \$1,000 and \$2,000 less than artists in dance who had another type of training. Professional performing artists in music earned the same mean incomes over all types of training, while artists in theatre who studied under one teacher earned \$1,000 more than those who had another training. A comparison among the primary arts specialties, excepting musicians (instrumental, orchestral players) and actors is relatively meaningless primarily because of the small number of respondents representing these primary arts occupations, and secondly, because of the uneven distribution of respondents over the four types of training. The absolute number (279) of musicians (instrumental, orchestral players) is substantial,

however, the distribution by type of training is as follows: 41, apprenticeship/employment; 127, study under one teacher; 98, formal institutional training; 13, other training. These data simply illustrate that most musicians study under one teacher or have formal institutional training and that their mean incomes do not differ. The majority of actors had formal institutional training (147) or apprenticeship/employment training (117). The difference in earnings was \$1,000 more in the case of the latter. On the other hand, 52 actors who studied under one teacher earned the highest incomes over all types of training. It is important to note that these data are limited to the extent that several respondents may have indicated more than one type of training, however, they were arbitrarily categorized according to the first one answered completely (question 11 of the questionnaire). Consequently, the survey results were not conducive in determining an income by training differential.

The average difference in years between the end of the respondent's basic training and the commencement of his (her) career in the primary arts by age group is provided in Table 3.10. The data are based on results obtained from 214 respondents. Many artists considered their training ongoing, therefore, they did not answer question 13, which asked, "In what year did you complete your basic training?". However, the data may still be analyzed on the basis of the aggregated specialties and the totals. Over all age groups, the results indicate that artists in music, on average, begin their careers in primary arts

four years after completing their basic training, while artists in dance and theatre begin their careers two and three years after, respectively. The mean difference in years (between end of basic training and commencement of career) by age group indicates that professional performing artists today, have less difficulty establishing themselves careerwise as compared to artists who were trained twenty years ago.

3.4 Income, Training and Years of Experience

Sections 3.2 and 3.3 of this report provided an analysis of the relationship between income and years of experience, and income and training. The results indicated that income differentials were not significantly correlated with artists' experience or type of training. The foregoing analysis investigates the relationship of all three variables: income, training and years of experience.

First, the mean number of years of experience by mean income level and by type of training for the aggregated specialties and in total is provided in Tables 3.11 to 3.14. The mean number of years of experience by income level fluctuates regardless of the type of training for professional performing artists in music, dance, theatre and in total. A comparison among the three aggregates indicates that, on average, artists in music have the most years of experience over all types of training while artists in dance are the least experienced. Professional performing artists who have had an apprenticeship/employment type of training tend to be the most experienced (the reason is

self-explanatory); at the same time, those who have had formal institutional training tend to have the least number of years of experience. Thus, aside from these few observations, there does not seem to be any clear relationship between years of experience by income level and by type of training.

Second, mean income by years of experience and by type of training is given for each aggregate and the total in Tables 3.15 to 3.18. A comparison of these data produces the identical conclusion which followed from the above analysis, that is, that there is no meaningful relationship among income, years of experience and training. The only consistent pattern evident is that of artists in dance who studied under one teacher or had "other" training; their mean incomes increased with years of experience. However, the total averages from these latter four tables can be compared with the results of Tables 3.11 to 3.14. The investigation, carried along the lines of comparing total average incomes and total average years of experience for each type of training, supports the hypothesis that higher incomes are related to greater years of experience, but only significantly up to the 9 - 11 year range in most instances. Linear statistical regression and correlation techniques indicate no substantive direct relationship between income, years of experience and training.

3.5 TABLES 3.1 TO 3.18

TABLE 3.1

MEAN INCOME AND MEAN AGE BY PERFORMING SPECIALTIES

AGGREGATED SPECIALTIES AND TOTAL, 1971

PERFORMING SPECIALTIES, AGGREGATED SPECIALTIES AND TOTAL	MEAN INCOME	MEAN AGE
<u>PERFORMING SPECIALTIES</u>		
Composer	\$8,500	40
Musician, instrumental, orchestral player	7,500	35
Musician, instrumental, solo player	7,500	37
Opera singer	7,500	34
Choir singer	4,500	30
Dancer	4,500	25
Director	7,500	38
Stage Manager	6,500	30
Designer	7,500	36
Playwright	8,500	40
Actor	5,500	34
Other	8,500	43
<u>AGGREGATED SPECIALTIES</u>		
Music	7,500	36
Dance	4,500	26
Theatre	6,500	25
<u>TOTAL</u>	<u>\$6,500</u>	<u>34</u>

TABLE 3.2
MEAN INCOME BY SEX AND BY PERFORMING SPECIALTIES,
AGGREGATED SPECIALTIES AND TOTAL, 1971

PERFORMING SPECIALTIES, AGGREGATED SPECIALTIES AND TOTAL	MEAN INCOME	
	Males	Females
<u>PERFORMING SPECIALTIES</u>		
Composer	\$8,500	\$12,500
Musician, instrumental, orchestral player	8,500	6,500
Musician, instrumental, solo player	8,500	5,500
Opera singer	8,500	5,500
Choir singer	6,500	3,500
Dancer	4,500	3,500
Director	7,500	4,500
Stage Manager	7,500	4,500
Designer	7,500	4,500
Playwright	8,500	7,500
Actor	6,500	4,500
Other	9,500	5,500
<u>AGGREGATED SPECIALTIES</u>		
Music	8,500	5,500
Dance	4,500	4,500
Theatre	6,500	4,500
<u>TOTAL</u>	<u>\$7,500</u>	<u>\$ 5,500</u>

Note: Reference can be made to Table 2.1 for absolute (N) values.

TABLE 3.3

TOTAL MEAN INCOME FROM ALL SOURCES BY YEARS OF EXPERIENCE
FOR THE AGGREGATED SPECIALTIES
AND TOTAL, 1971

YEARS OF EXPERIENCE	AGGREGATED SPECIALTIES			TOTAL
	Music	Dance	Theatre	
0- 2	\$4,500	\$2,500	\$4,500	\$3,500
3- 5	6,500	4,500	5,500	5,500
6- 8	7,500	6,500	6,500	6,500
9-11	8,500	7,500	7,500	7,500
12-14	9,500	4,500	7,500	7,500
15-17	9,500	6,500	6,500	7,500
18-20	9,500	8,500	8,500	9,500
21-23	12,500	17,500	8,500	9,500
24-26	9,500		6,500	8,500
27-29	12,500		12,500	12,500
> 29	8,500		8,500	8,500
<u>TOTAL MEAN INCOME</u> <u>FOR ALL YEARS OF</u> <u>EXPERIENCE</u>	<u>\$7,500</u>	<u>\$4,500</u>	<u>\$6,500</u>	<u>\$6,500</u>

TABLE 3.4

MEAN YEARS OF EXPERIENCE BY MEAN INCOME LEVELS*

FOR THE AGGREGATED SPECIALTIES AND TOTAL

MEAN INCOME LEVELS	AGGREGATED SPECIALTIES			TOTAL
	Music	Dance	Theatre	
	Mean Years of Experience			
\$ 500	6	5	8	7
1,500	4	4	6	5
2,500	6	3	8	7
3,500	11	3	8	9
4,500	9	3	10	9
5,500	12	5	7	9
6,500	11	10	9	10
7,500	13	7	11	11
8,500	14	7	14	13
9,500	12	8	9	11
12,500	17	19	12	15
17,500	15	14	19	16
\$ 25,000	20	14	17	18
TOTAL MEAN YEARS OF EXPERIENCE	13	6	10	11

* These mean income levels represent income earned from all sources.

TABLE 3.5

PERCENTAGE DISTRIBUTION OF CANADIAN¹ PERFORMING
ARTISTS BY TYPE OF TRAINING AND COUNTRY
OF TRAINING

TYPE OF TRAINING	COUNTRY OF TRAINING								TOTAL*
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	Other	
Apprenticeship/ Employment	91.4%	1.2	2.5	.6			4.3		100%
Study Under One Teacher	73.9%	1.9	5.0		.6	1.2	16.1	1.2	100%
Formal Institu- tional Training	79.6%		.4			10.2	9.8		100%
Other	90.5%		2.4			4.8	2.4		100%

(1) Artists who stated that they were Canadian citizens at the the beginning of their basic training.

* In terms of the total for each type of training, 100 percent represents 162 respondents who had apprenticeship/employment training; 161 who had studied under one teacher; 225 who had formal institutional training and 42 who had "other" training.

TABLE 3.6

PERCENTAGE DISTRIBUTION OF CANADIAN¹ PERFORMING
ARTISTS IN MUSIC BY TYPE OF TRAINING AND COUNTRY
OF TRAINING

TYPE OF TRAINING	COUNTRY OF TRAINING								TOTAL*
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	Other	
Apprenticeship/ Employment	86.8%	5.3		2.6			5.3		100%
Study Under One Teacher	69.6%	2.6	4.3		.9		20.9	1.7	100%
Formal Institu- tional Training	76.6%		1.3			9.1	13.0		100%
Other	86.7%		6.7			6.7			100%

(1) Refer to footnote 1, page 36.

* In terms of the total for each type of training, 100 percent represents 38 respondents who had apprenticeship/employment training; 115 who had studied under one teacher; 77 who had formal institutional training and 15 who had "other" training.

TABLE 3.7

PERCENTAGE DISTRIBUTION OF CANADIAN¹ PERFORMING
ARTISTS IN DANCE BY TYPE OF TRAINING AND COUNTRY
OF TRAINING

TYPE OF TRAINING	COUNTRY OF TRAINING								TOTAL*
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	Other	
Apprenticeship/ Employment	100.0%								100%
Study Under One Teacher	85.7%						14.3		100%
Formal Institu- tional Training	90.0%						10.0		100%
Other	100.0%								100%

(1) Refer to footnote 1, page 36.

* In terms of the total for each type of training, 100 percent represents 7 respondents who had apprenticeship/employment training; 7 who had studied under one teacher; 20 who had formal institutional training and 3 who had 'other' training.

TABLE 3.8

PERCENTAGE DISTRIBUTION OF CANADIAN¹ PERFORMING
ARTISTS IN THEATRE BY TYPE OF TRAINING AND COUNTRY
OF TRAINING

TYPE OF TRAINING	COUNTRY OF TRAINING								TOTAL*
	Canada	Austria	France	Germany	Italy	U.K.	U.S.A.	Other	
Apprenticeship/ Employment	92.3%		3.4				4.3		100%
Study Under One Teacher	86.8%		7.9			2.6	2.6		100%
Formal Institu- tional Training	79.7%					10.9	9.4		100%
Other	91.7%					4.2	4.2		100%

1. Refer to footnote 1. page 36.

* In terms of the total for each type of training, 100 percent represents 117 respondents who had apprenticeship/employment training; 38 who had studied under one teacher; 128 who had formal institutional training and 24 who had "other" training.

TABLE 3.9

MEAN INCOME FROM PRIMARY ARTS BY TYPE OF TRAINING, 1971*

PRIMARY ARTS SPECIALTIES, AGGREGATED SPECIALTIES AND TOTAL	TYPE OF TRAINING			
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other
<u>PRIMARY ARTS SPECIALTIES</u>				
Composer	\$4,500	\$5,500	\$4,500	\$ 500
Musician, instrumental, orchestral player	5,500	6,500	6,500	5,500
Musician, instrumental, solo player	6,500	4,500	4,500	5,500
Opera singer	4,500	3,500	4,500	
Choir singer		2,500	2,500	6,500
Dancer	4,500	2,500	3,500	2,500
Director	5,500	4,500	4,500	4,500
Stage Manager	4,500	4,500	5,500	3,500
Designer	4,500		5,500	4,500
Playwright	3,500		5,500	3,500
Actor	4,500	5,500	3,500	4,500
Other	8,500	4,500	4,500	5,500
<u>AGGREGATED SPECIALTIES</u>				
Music	5,500	5,500	5,500	5,500
Dance	4,500	3,500	3,500	2,500
Theatre	4,500	5,500	4,500	4,500
<u>TOTAL</u>	<u>\$4,500</u>	<u>\$5,500</u>	<u>\$4,500</u>	<u>\$4,500</u>

*Note: The data are based on results which were obtained from 1,014 respondents.

TABLE 3.10

AVERAGE DIFFERENCE IN YEARS BETWEEN END OF
BASIC TRAINING AND COMMENCEMENT OF CAREER
IN PRIMARY ARTS OCCUPATION*

PERFORMING SPECIALTIES, AGGREGATED SPECIALTIES, and TOTAL	AGE GROUPS					TOTAL OVER ALL AGE GROUPS
	> 19	20-29	30-39	40-49	> 49	
<u>PERFORMING SPECIALTIES</u>						
Composer		3	1	18		7
Musician, instrumental, orchestral player		2	3	4	10	4
Musician, instrumental, solo player		3	5	2	22	5
Opera singer		3	3	1		3
Choir singer		2	7	3		4
Dancer		1	3			2
Director	1	3	4	4	6	4
Stage Manager		2	3			2
Designer		2	3	9		6
Playwright		11	4	5	4	6
Actor		2	3	2	3	3
Other			3	6	5	5
<u>AGGREGATED SPECIALITIES</u>						
Music		2	4	4	10	4
Dance		1	2			2
Theatre	1	2	3	4	4	3
<u>TOTAL</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>7</u>	<u>4</u>

* Note: The data are based on results which were obtained from 214 respondents.

TABLE 3.11

MEAN YEARS OF EXPERIENCE BY MEAN INCOME LEVEL
AND BY TYPE OF TRAINING FOR ALL PRIMARY ARTS SPECIALTIES

MEAN INCOME LEVELS	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Others	
	<u>Mean Years of Experience</u>				
\$ 500	10	10	4	4	7
1,500	4	5	6	8	5
2,500	10	5	3	6	6
3,500	11	14	6	10	9
4,500	11	10	5	19	9
5,500	13	7	8	6	9
6,500	9	12	10	10	10
7,500	16	9	11		11
8,500	15	12	9	19	13
9,500	10	17	6	15	11
12,500	16	15	12	18	15
17,500	20	15	15	15	16
\$ 25,500	16	19	18	21	18
<u>TOTAL</u>	<u>13</u>	<u>12</u>	<u>8</u>	<u>12</u>	<u>11</u>

TABLE 3.12

MEAN YEARS OF EXPERIENCE BY MEAN INCOME LEVEL AND BY TYPE OF
TRAINING FOR ALL PRIMARY ARTS SPECIALTIES IN MUSIC

MEAN INCOME LEVELS	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other	
	<u>Mean Years of Experience</u>				
\$ 500	1	10		1	6
1,500	2	4	6		4
2,500	10	7	3	3	6
3,500	13	16	6	14	11
4,500	15	10	4		9
5,500	29	7	9	24	12
6,500	11	9	14		11
7,500	15	12	14		14
8,500	16	12	9	22	15
9,500		19	6		12
12,500	24	17	14	16	17
17,500	20	15	15	11	16
\$ 25,500	21	20	20	20	20
<u>TOTAL</u>	<u>17</u>	<u>13</u>	<u>10</u>	<u>14</u>	<u>13</u>

TABLE 3.13

MEAN YEARS OF EXPERIENCE BY MEAN INCOME LEVEL AND BY TYPE OF TRAINING FOR ALL PRIMARY ARTS SPECIALTIES IN DANCE

MEAN INCOME LEVELS	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other	
	<u>Mean Years of Experience</u>				
\$ 500	10	1	6		6
1,500	1	2	6		3
2,500	2	1	1	3	2
3,500	4		3		3
4,500	7		1		3
5,500	8	7	3	7	5
6,500		12	8		10
7,500	12	5	8		7
8,500	5	3	8		7
9,500	10		6		8
12,500	19				19
17,500	14				14
\$25,500	14				14
<u>TOTAL</u>	<u>8</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>6</u>

TABLE 3.14

MEAN YEARS OF EXPERIENCE BY MEAN INCOME LEVEL AND BY TYPE OF
TRAINING FOR ALL PRIMARY ARTS SPECIALTIES IN THEATRE

MEAN INCOME LEVELS	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other	
	<u>Mean Years of Experience</u>				
\$ 500	10	13	4	10	8
1,500	5	9	6	8	6
2,500	10	22	3	10	7
3,500	11	9	6	7	8
4,500	10	8	7	19	10
5,500	5	8	9	3	7
6,500	8	10	9	10	9
7,500	16	6	9		11
8,500	16	13	11	15	14
9,500	10	12	4	15	9
12,500	13	5	10	21	12
17,500	22	17	15	20	18
\$25,500	15	11	16	22	15
<u>TOTAL</u>	<u>12</u>	<u>11</u>	<u>8</u>	<u>12</u>	<u>10</u>

TABLE 3.15

MEAN INCOME BY TYPE OF TRAINING AND BY YEARS OF
EXPERIENCE FOR ALL PRIMARY ARTS OCCUPATIONS, 1971

YEARS OF EXPERIENCE	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other	
0- 2	\$3,500	\$4,500	\$3,500	\$3,500	\$3,500
3- 5	4,500	5,500	6,500	6,500	5,500
6- 8	7,500	6,500	6,500	3,500	6,500
9-11	7,500	8,500	7,500	7,500	7,500
12-14	7,500	9,500	7,500	8,500	7,500
15-17	6,500	7,500	8,500	7,500	7,500
18-20	8,500	8,500	9,500	12,500	9,500
21-23	8,500	9,500	9,500	7,500	9,500
24-26	8,500	8,500	8,500	5,500	8,500
27-29	8,500	12,500	17,500	2,500	9,500
> 29	8,500	7,500	8,500	12,500	8,500
<u>TOTAL</u>	<u>\$6,500</u>	<u>\$7,500</u>	<u>\$6,500</u>	<u>\$6,500</u>	<u>\$6,500</u>

TABLE 3.16

MEAN INCOME BY TYPE OF TRAINING AND
YEARS OF EXPERIENCE FOR ALL PRIMARY
ARTS OCCUPATIONS IN MUSIC, 1971

YEARS OF EXPERIENCE	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institu- tional Training	Other	
0- 2	\$ 1,500	\$ 4,500	\$ 4,500	\$ 3,500	\$ 4,500
3- 5	5,500	6,500	7,500	8,500	6,500
6- 8	9,500	7,500	8,500	1,500	7,500
9-11	6,500	8,500	8,500	25,500	8,500
12-14	8,500	9,500	9,500	17,500	9,500
15-17	12,500	8,500	12,500	12,500	9,500
18-20	8,500	9,500	12,500	25,500	9,500
21-23	9,500	9,500	17,500	8,500	12,500
24-26	12,500	8,500	12,500	6,500	9,500
27-29	17,500	12,500	9,500		12,500
> 29	9,500	7,500	7,500	9,500	8,500
<u>TOTAL</u>	<u>\$ 9,500</u>	<u>\$ 7,500</u>	<u>\$ 7,500</u>	<u>\$ 8,500</u>	<u>\$ 7,500</u>

TABLE 3.17

MEAN INCOME BY TYPE OF TRAINING AND YEARS OF
EXPERIENCE FOR ALL PRIMARY ARTS
OCCUPATIONS IN DANCE, 1971

YEARS OF EXPERIENCE	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institutional Training	Other	
0 - 2	\$ 2,500	\$2,500	\$3,500	\$1,500	\$ 2,500
3 - 5	4,500	4,500	4,500	4,500	4,500
6 - 8	6,500	4,500	6,500		6,500
9 -11	7,500		8,500	5,500	7,500
12 -14	6,500		4,500		5,500
15 -17		6,500			6,500
18 -20	12,500	6,500			8,500
21 -23	17,500				17,500
24 -26					
27- 29					
> 29					
<u>TOTAL</u>	<u>\$ 5,500</u>	<u>\$3,500</u>	<u>\$4,500</u>	<u>\$2,500</u>	<u>\$4,500</u>

TABLE 3.18

MEAN INCOME BY TYPE OF TRAINING AND YEARS OF
EXPERIENCE FOR ALL PRIMARY ARTS
OCCUPATIONS IN THEATRE, 1971

YEARS OF EXPERIENCE	TYPE OF TRAINING				TOTAL
	Apprenticeship/ Employment	Study Under One Teacher	Formal Institutional Training	Other	
0 - 2	\$4,500	\$ 6,500	\$ 3,500	\$ 3,500	\$4,500
3 - 5	4,500	5,500	5,500	5,500	5,500
6 - 8	6,500	6,500	6,500	5,500	6,500
9 - 11	7,500	7,500	6,500	5,500	7,500
12 - 14	7,500	8,500	6,500	4,500	7,500
15 - 17	5,500	6,500	7,500	6,500	6,500
18 - 20	8,500	7,500	9,500	12,500	8,500
21 - 23	8,500	3,500	7,500	7,500	7,500
24 - 26	6,500		6,500	12,500	6,500
27 - 29	7,500	12,500	25,500	2,500	8,500
> 29	8,500	5,500	9,500	12,500	8,500
<u>TOTAL</u>	<u>\$6,500</u>	<u>\$ 6,500</u>	<u>\$ 5,500</u>	<u>\$ 6,500</u>	<u>\$6,500</u>

4. AN ANALYSIS OF EMPLOYMENT
PATTERNS, INCOME BY SOURCE AND
CAREER EXPECTATIONS

4. AN ANALYSIS OF EMPLOYMENT PATTERNS, INCOME BY SOURCE AND CAREER EXPECTATIONS

The following analysis examines the employment patterns of professional performing artists, their sources of income from various activities, the relationship between income and employment patterns and artists' employment/income expectations.

4.1 Employment Patterns

Respondents were asked (question 17) to divide their total time available for employment in 1971 among the following activities: primary arts occupation (in Canada and outside Canada); secondary arts occupation (in Canada and outside Canada); all other occupations (in Canada and outside Canada); unemployed, but actively seeking employment; and other (including unpaid vacation, lay-off, etc...), so that the percentage of time devoted to each activity could be summed to 100 percent. The results, on an aggregated basis (Table 4.1), indicate that all artists spend 50 percent or more of their work-time employed in their primary arts occupation in Canada. Approximately 10 percent of their time available for employment in 1971 was devoted to secondary arts employment in Canada. The percentage of time spent in the remaining activities (primary arts and secondary arts, outside Canada) is not substantial, however, a large percentage of time was spent unemployed (16 percent) and in other activities such as lay-offs, unpaid vacations, etc. (8 percent).

A comparison of the aggregated specialties indicates that artists in dance spend the most part of their time available for employment in their primary arts occupation in Canada and outside Canada, compared with artists in music and theatre. However, the latter two groups devote a large percentage of their employment time to their secondary arts occupation both in and outside Canada. Regarding activities such as unemployment and "other" (unpaid vacation, lay off, etc.), artists in dance indicated that they spent the least amount of time unemployed, but the most in "other" activities as compared with artists in music and theatre. The percent of time spent unemployed is the highest for artists in theatre.

The results for each primary arts occupation are presented in Table 4.2. The most relevant comparisons which can be derived are for musicians (instrumental, orchestral players), dancers and actors. These findings resemble those of the aggregated specialties.

4.2 Sources of Income

Professional performing artists were asked (question 18) to provide some data on the income they earned from the following sources: primary arts occupation (in and outside Canada); secondary arts occupation (in and outside Canada); grants (in and outside Canada) and lastly, the total income earned from all sources (in and outside Canada). This section presents an analysis of first, the percentage distribution of income by source by the aggregated specialties and the primary arts specialties; second, the percentage distribution of

income by source by mean income levels; and third, the increase or decrease in income from each specified source over a one year period, 1970 to 1971.

The percentage distribution of income in 1971 by the specified sources of income is provided in Tables 4.3 and 4.4 for the aggregated specialties and the primary arts occupations, respectively. Regarding the total, 90.5 percent of income is earned in Canada; 72.3 percent of all income is earned from primary arts occupation, while 15.3 percent is earned from secondary arts occupation, and 2.9 percent is income from grants. The remaining 9.2 percent of income is earned outside Canada; 7.2 percent from primary arts and 2.0 percent from secondary arts. In terms of the aggregated specialties, artists in music and theatre tend to follow a similar earnings pattern - approximately 70 percent of their income emanates from primary arts employment in Canada with the secondary arts occupation in Canada providing approximately 50 percent of the remainder. Professional performing artists in dance earn 81.6 percent of their total income from primary arts in Canada and approximately 50 percent of the remainder is earned from their primary arts occupation outside Canada. Furthermore, only artists in dance received income from grants outside Canada. For the performing specialties (Table 4.4), the findings resemble those on an aggregated basis. However, exceptional cases such as that of composers, musicians (instrumental, solo players), opera singers and playwrights are worthy of note.

An analysis based upon a linkage of Tables 4.3 and 4.1 shows relationships between percentage of income earned from specific sources with percentage of time devoted to specific activities. These comparisons indicate a positive relationship between the two variables. For example, artists in dance devoted 68 percent of their time available for employment to primary arts in Canada and earned 81.6 percent of their income from this source. Similarly, artists in music who spent 58 percent of their work-time in primary arts in Canada earned 70.5 percent of their income from this activity. Although the percentage of work-time devoted to each activity is correlated with the respective earnings within each aggregated specialty, some differences occur when a comparison among the aggregated specialties is made. For instance, artists in music who devoted 58 percent of their time to primary arts in Canada earned 70.5 percent of their income from this source compared with artists in theatre who spent less time in this activity (51 percent) and earned a slightly larger percent of their income (73.3 percent) from this source.

The percent distribution of income, by source and by income level for all professional performing artists in 1971, is given in Table 4.5. Performing artists whose mean income is \$8,500 or more, earn 62.6 percent, 67.8 percent, 68.8 percent and 63.6 percent of all income from primary arts in and outside Canada, and secondary arts in and outside Canada, respectively. Similarly, 47.2 percent of all income from

grants in Canada and 20.8 percent of income from grants outside of Canada is earned by artists whose income is \$8,500 or more. The distributions of income from grants in and outside Canada tend to be misleading, simply because the number of respondents who provided data on income from grants in Canada was 93 as opposed to 17 artists who furnished information on earnings from grants outside Canada. Thus, a comparison of these two income distributions is limited by the relative size of these two groups.

The results in terms of the aggregated specialties are provided in Tables 4.6 to 4.8. Mean incomes of \$8,500 or more, represented 73.1 percent and 59.2 percent of all income earned from primary arts in and outside Canada, respectively, by artists in music (Table 4.6). Similarly, the percentages from secondary arts were 77.9 percent and 57.1 percent, and from total income the percentages were 72.3 percent and 55.9 percent. The results indicate that artists at high income levels earn the greater part of all income earned within each source. Furthermore, 58.4 percent of income from grants in Canada and 27.3 percent of income from grants outside Canada were distributed to artists whose mean incomes were \$8,500 or more. Thus, incomes earned outside Canada from all these sources tend to be more evenly distributed than earnings in Canada.

The distribution of mean incomes of artists in dance (refer to Table 4.7) produced the following results: artists' mean incomes which were \$8,500 or more represented 32.2 percent of total income from primary arts in Canada and 68.6 percent of income from primary arts outside Canada. All incomes from grants in and outside Canada were earned by

artists in dance whose incomes were less than \$8,500. This is in itself a striking contrast to the income distribution of artists in music.

The percent distribution of income by source for artists in theatre (Table 4.8) shows that more than 50 percent of income from primary arts and secondary arts in and outside Canada is earned by artists whose mean incomes are \$8,500 or more. However, only 33.6 percent of income from grants in Canada and 20.0 percent of income from grants outside Canada went to these same artists.

Table 4.9 provides the percent increases and decreases in incomes earned from the various sources over the 1970-1971 period. In terms of the total it appears that a favourable increase in income from primary arts in Canada is evident for all performing artists, and that incomes from primary arts occupations outside Canada, from secondary arts occupations outside Canada, and from grants both in and outside Canada decreased considerably within a year. These findings, however, should be interpreted with caution. First, the percentage change in income from various sources are rather large because of the low absolute mean incomes of professional performing artists. In reality, the actual increase in earnings may not be very large. For example, an artist whose income increased from \$4,500 to \$5,500 has earned \$1,000 more which is equivalent to a 22 percent increase in income. Second, it was discovered that earnings tended to increase as the percentage of work-time devoted to various activities also increased (see Section 4.3). Thus, the percentage change in income

might be attributed to changes in the employment patterns of professional performing artists over the same period. Given the relative instability of artists' employment, perhaps some who may not have been fully employed in 1970 were fully employed in 1971, so that any slight absolute change in income over the 1970-71 period might produce a substantial increase in percentage terms.

4.3 Income and Employment Patterns

This section of the report relates mean income earned from primary arts occupation in and outside Canada with the average percentage of work-time devoted to primary arts in and outside Canada, for the year 1971.

The results produced in Table 4.10 indicate that mean incomes increase as the percentage of work-time devoted to primary arts increases. A comparison among aggregated specialties indicates that artists in dance earn the lowest incomes over all levels of percentage of work-time devoted to primary arts as compared to artists in music. Similarly, artists in theatre earn higher incomes than those in dance but lower mean incomes than artists in music. The larger differences in mean incomes among the three aggregated specialties are prevalent for those artists who devote more than 80 percent of their work-time to primary arts in Canada. Incomes tend to vary only slightly at the 60 to 69 percent interval. Within the aggregated specialties, the variation in earnings among artists in dance who spend 60 percent of their time in primary arts

in Canada and 100 percent are insignificant compared to the differences evidenced by artists in music and theatre. Furthermore, incomes earned outside Canada increase with a rise in percentage of work-time devoted to primary arts outside Canada, except for artists in theatre. Tables 4.11 and 4.12 provide the mean incomes in and outside Canada by the percentage of work-time devoted to primary arts in and outside Canada for the performing specialties.

4.4 Career Expectations

This last section analyses the employment and income expectations of professional performing artists according to the percentage of work-time devoted to their primary arts occupation. In question 19 of the survey questionnaire respondents were asked if they expected 'no change', a 'change for the better' or a 'change for the worse' in their employment and income pattern from that indicated for previous years up to 1971. This answer was matched against the data provided by the respondent in question 17 regarding the percentage of work-time devoted to primary arts. The results which are presented in Tables 4.13 and 4.14 are based on information obtained from 916 professional performing artists.

Table 4.13 provides data on the employment/income expectations of professional performing artists who devoted 50 percent or less of their work-time to their primary arts occupation. The column totals indicate that 10.4 percent of respondents expected 'no change'; 22.6 percent were optimistic and expected an improvement in their employment/income

prospects and 5.1 percent expected a "change for the worse". The total of these percents represents 38.1 percent of the respondents that is, 38.1 percent of professional performing artists indicated that they devoted 50 percent or less of their work-time to their primary arts occupation. In terms of the aggregated specialties, a larger percentage of artists in theatre (44.1 percent) devoted 50 percent or less of their work-time to primary arts compared to artists in music (33.1 percent) and artists in dance (28.6 percent). Furthermore, a comparison among aggregates reveals corresponding results in that a larger percent of artists in theatre expected "no change", a "change for the better" and a "change for the worse" in their employment/income expectations. Little meaning can be derived from a comparison among the performing specialties since the number of respondents in certain primary arts occupations is relatively small compared to that of others. Perhaps the most significant results are those provided by the following primary arts occupations: musicians (instrumental, orchestral players), dancers and actors. Generally, the majority of professional performing artists who are employed less than 50 percent of the time in their primary arts occupation expected a "change for the better" in terms of their future employment/income pattern.

Table 4.14 provides the percent distribution of employment/income expectations of professional performing artists who devote more than 50 percent of their work-time to their primary arts occupation. In

terms of the total column, 61.8 percent of all artists who responded, spend more than 50 percent of their work-time in primary arts. Thus, the total columns in Table 4.13 and 4.14 sum to 100 percent. In Table 4.14 the majority of artists (34.8 percent) indicated that they expected 'no change' in their employment/income pattern; 18.4 percent expected a 'change for the better' and only 8.6 percent expected a 'change for the worse'. In terms of the aggregated specialties, the findings resemble those of the total (for each column); however, a high percent of artists in music (44.3 percent) expected 'no change', and a high percent of artists in dance (14.3 percent) expected a 'change for the worse'. Generally, the results are somewhat favourable in terms of the career expectations of professional performing artists although in reference to the starting point, it should be realized that 'better' may be very relative.

4.5 TABLES 4.1 TO 4.14

TABLE 4.1
PERCENTAGE OF TIME SPENT IN ACTIVITIES,
BY AGGREGATED SPECIALTIES AND TOTAL, 1971

AGGREGATED SPECIALTIES and TOTAL	ACTIVITIES								TOTAL
	EMPLOYED						UNEMPLOYED	OTHER	
	In Primary Arts		In Secondary Arts		All Other Occupations				
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada			
	58 %	4	12	0	5	0			
Dance	68 %	6	3	1	2	0	10	10	100 %
Theatre	51 %	5	10	1	6	0	21	6	100 %
<u>TOTAL</u>	55 %	5	10	1	5	0	16	8	100 %

TABLE 4.2

PERCENTAGE OF TIME SPENT IN ACTIVITIES - ALL PERFORMING SPECIALTIES, 1971

PERFORMING SPECIALTIES	ACTIVITIES									TOTAL*
	EMPLOYED						UNEM- PLOYED	OTHER		
	In Primary Arts		In Secondary Arts		All Other Occupations					
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada				
Composer	55%	4	24	0	3	0	8	7	100%	
Musician, instrumental, orchestral player	64	3	8	0	4	1	11	8	100	
Musician, instrumental, solo player	54	7	21	1	2	0	9	6	100	
Opera singer	38	13	9	0	7	0	20	13	100	
Choir singer	46	0	16	0	13	0	10	15	100	
Dancer	68	5	3	1	1	0	11	10	100	
Director	58	3	14	1	7	0	12	5	100	
Stage Manager	61	4	12	0	2	0	14	5	100	
Designer	57	7	11	2	3	3	9	8	100	
Playwright	64	2	16	0	9	0	6	3	100	
Actor	47	5	8	1	6	0	25	7	100	
Other	55%	7	13	4	10	0	7	4	100%	

* Totals may not add exactly to 100 percent due to rounding.

TABLE 4.3

PERCENT DISTRIBUTION OF INCOME BY SPECIFIED SOURCES FOR

THE AGGREGATED SPECIALTIES AND TOTAL, 1971

AGGREGATED SPECIALTIES	SPECIFIED SOURCES						TOTAL INCOME FROM ALL SOURCES		TOTAL*
	Income from Primary Arts Occupation		Income from Secondary Arts Occupation		Income from Grants		In Canada	Outside Canada	
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada			
Music	70.5%	6.0	18.1	1.6	3.5	0	92.1	7.6	100%
Dance	81.6%	9.6	1.6	3.0	3.3	1.0	86.5	13.5	100%
Theatre	73.3%	8.3	13.7	2.4	2.1	0	89.1	10.7	100%
<u>TOTAL</u>	<u>72.3%</u>	<u>7.2</u>	<u>15.3</u>	<u>2.0</u>	<u>2.9</u>	<u>0</u>	<u>90.5</u>	<u>9.2</u>	<u>100%</u>

* The percents were rounded to the nearest tenth, therefore the totals may not be exact. Furthermore, 100 percent represents 449 respondents in music, 73 respondents in dance, 526 respondents in theatre and 1,048 respondents in the final total.

TABLE 4.4
PERCENT DISTRIBUTION OF INCOME BY SPECIFIED SOURCES FOR
THE PERFORMING SPECIALTIES AND TOTAL, 1971

PERFORMING SPECIALTIES	SPECIFIED SOURCES						TOTAL INCOME		TOTAL*	
	Income from Primary Arts Occupation			Income from Secondary Arts Occupation		Income from Grants				
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada		
Composer	55.0%	1.5		33.0	0	10.5	0	98.5	1.5	100%
Musician, instrumental, orchestral player	76.8	3.0		15.3	1.4	3.2	0	95.3	4.4	100
Musician, instrumental, solo player	56.8	11.7		26.3	3.6	1.3	0	84.3	15.3	100
Opera singer	59.4	20.3		11.2	1.4	6.3	1.4	76.9	23.1	100
Choir singer	71.5	1.5		24.1	0	2.9	0	98.5	1.5	100
Dancer	86.1	7.3		1.3	1.3	3.5	1.0	90.8	9.2	100
Director	69.8	6.7		17.7	1.8	3.6	0	91.1	8.9	100
Stage Manager	73.9	7.7		16.5	0	0	1.6	90.7	9.3	100
Designer	68.0	7.3		11.7	7.8	5.3	0	85.0	15.0	100
Playwright	64.4	1.4		25.5	1.4	7.2	0	97.1	2.9	100
Actor	75.9	8.7		11.6	2.5	1.2	0	88.6	11.2	100
Other	56.9	18.7		18.0	4.0	2.7	0.2	77.6	22.9	100
TOTAL	72.3%	7.3		15.3	2.1	2.9	0	90.4	9.6	100%

* The percents were rounded to the nearest tenth, therefore, the totals may not be exact. In terms of the totals, 100 percent represents 21 composers; 285 musicians, instrumental, orchestral players; 51 musicians, instrumental, solo players; 36 opera singers; 27 choir singers; 67 dancers; 69 directors; 42 stage managers; 26 designers; 22 playwrights; 354 actors; 48 "other" artists and 1,048 in the final total.

TABLE 4.6

PERCENT DISTRIBUTION OF INCOME WITHIN SOURCES BY MEAN

INCOME LEVELS FOR ALL PERFORMING

SPECIALTIES IN MUSIC, 1971

LEVEL OF MEAN INCOME	SOURCES						TOTAL INCOME FROM ALL SOURCES	
	Income from Primary Arts Occupation		Income from Secondary Arts Occupation		Income from Grants		In Canada	Outside Canada
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada		
\$ 500	0.4%	0.0%	0.3%	0.0%	0.8%	0.0%	.3%	0.0%
1,500	0.9	1.5	2.3	0.0	3.8	0.0	1.3	1.0
2,500	2.4	1.5	2.6	3.6	6.2	0.0	2.4	3.9
3,500	3.0	8.5	3.3	3.6	12.3	18.2	3.5	7.8
4,500	5.3	7.7	3.0	25.0	6.9	18.2	5.1	8.8
5,500	5.7	9.2	3.8	3.6	4.6	9.1	5.8	6.4
6,500	5.1	7.7	4.2	3.6	2.3	0.0	5.2	11.3
7,500	4.1	4.6	2.6	3.6	4.6	27.3	4.2	4.9
8,500	5.3	9.2	2.1	3.6	9.2	0.0	5.1	8.8
9,500	9.2	6.2	6.1	10.7	14.6	9.1	8.8	9.3
12,500	24.7	3.8	23.7	7.1	8.5	0.0	25.5	5.9
17,500	22.8	23.8	19.9	35.7	11.5	9.1	20.9	21.1
\$ 25,500	11.1	16.2	26.1	0.0	14.6	9.1	12.0	10.8
TOTAL*	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %

* The percents were rounded to the nearest unit, therefore the totals may not be exact
 In terms of the total for each source of income, 100 percent represents 402 respondents
 in the first column; 60 in the second; 213 in the third; 17 in the fourth; 55 in the
 fifth; 8 in the sixth; 410 in the seventh and 74 respondents in the last column.

TABLE 4.7

PERCENT DISTRIBUTION OF INCOME WITHIN SOURCES BY MEAN

INCOME LEVELS FOR ALL PERFORMING

SPECIALTIES IN DANCE, 1971

LEVEL OF MEAN INCOME	SOURCES						TOTAL INCOME	
	Income from Primary Arts Occupation		Income from Secondary Arts Occupation		Income from Grants		FROM ALL SOURCES	
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada
\$ 500	1.3%	0.0%	0.0%	0.0%	8.3%	0.0%	1.6%	2.4%
1,500	5.4	0.0	16.7	0.0	25.0	33.3	6.0	2.4
2,500	7.7	0.0	16.7	27.3	0.0	33.3	8.2	9.5
3,500	6.4	0.0	16.7	0.0	0.0	0.0	6.3	0.0
4,500	3.4	14.3	0.0	0.0	41.7	0.0	4.7	11.9
5,500	19.8	17.1	0.0	0.0	8.3	0.0	18.9	14.3
6,500	10.7	0.0	0.0	0.0	16.7	33.3	10.7	2.4
7,500	13.1	0.0	16.7	0.0	0.0	0.0	12.6	0.0
8,500	14.1	34.3	0.0	0.0	0.0	0.0	13.6	26.2
9,500	6.7	0.0	0.0	0.0	0.0	0.0	6.3	0.0
12,500	3.7	0.0	0.0	0.0	0.0	0.0	3.5	0.0
17,500	7.7	0.0	16.7	9.1	0.0	0.0	7.3	2.4
\$ 25,500	0.0	34.3	16.7	63.3	0.0	0.0	0.3	28.6
TOTAL *	100%	100%	100%	100%	100%	100%	100%	100%

* The percents were rounded to the nearest tenth, therefore, the totals may not be exact.
 In terms of the total for each source of income, 100 percent represents 60 respondents in the first column; 7 in the second; 6 in the third; 3 in the fourth; 6 in the fifth; 3 in the sixth; 64 in the seventh and 12 respondents in the last column.

TABLE 4.8

PERCENT DISTRIBUTION OF INCOME WITHIN SOURCES BY MEAN

INCOME LEVELS FOR ALL PERFORMING SPECIALTIES IN THEATRE, 1971

LEVEL OF MEAN INCOME	SOURCES						TOTAL INCOME	
	Income from Primary Arts Occupation		Income from Secondary Arts Occupation		Income from Grants		FROM ALL SOURCES	
	Outside Canada		Outside Canada		Outside Canada		In Canada	
	In Canada		In Canada		In Canada		In Canada	Outside Canada
\$ 500	0.9%	0.6%	1.3%	0.0%	1.5%	0.0%	0.8%	0.5%
1,500	2.9	1.2	3.7	0.0	4.5	10.0	2.8	2.8
2,500	4.9	3.6	6.3	11.4	10.6	60.0	5.0	7.3
3,500	7.1	6.5	10.7	5.7	13.6	10.0	7.7	7.8
4,500	4.9	0.6	5.7	2.9	6.1	0.0	5.6	3.2
5,500	7.7	1.8	6.3	2.9	18.2	0.0	8.1	3.7
6,500	8.0	6.0	4.6	11.4	6.1	0.0	7.6	7.3
7,500	8.5	5.4	5.0	0.0	6.1	0.0	8.6	6.0
8,500	6.6	1.2	8.1	0.0	0.0	0.0	6.8	0.9
9,500	5.1	6.5	3.5	2.9	10.6	10.0	4.9	5.5
12,500	20.0	35.1	14.8	8.6	1.5	0.0	18.9	26.1
17,500	11.9	1.8	9.6	48.6	20.0	10.0	11.6	5.0
\$25,500	11.5	29.8	20.3	5.7	1.5	0.0	11.6	23.9
TOTAL *	100%	100%	100%	100%	100%	100%	100%	100%

* The percents were rounded to the nearest tenth, therefore, the totals may not be exact.
 In terms of the total for each source of income, 100 percent represents 461 respondents
 in the first column; 46 in the second; 184 in the third; 13 in the fourth; 32 in the
 fifth; 6 in the sixth; 475 in the seventh and 60 respondents in the last column.

TABLE 4.9
PERCENTAGE CHANGE IN INCOME BY SPECIFIED SOURCES AND TOTAL FOR
THE PERFORMING SPECIALTIES AND THE AGGREGATED SPECIALTIES, 1970-1971

	SPECIFIED SOURCES						TOTAL INCOME	
	Income from Primary Arts Occupation		Income from Secondary Arts Occupation		Income from Grants		In Canada	Outside Canada
	In Canada	Outside Canada	In Canada	Outside Canada	In Canada	Outside Canada		
PERFORMING SPECIALTIES								
AGGREGATED SPECIALTIES								
Composer	16.0%	-66.7%	- 6.2%	-100.0%	-88.0%		34.8%	-75.0%
Musician, instrumental, orchestral player	16.1	-45.5	17.9	- 32.0	.8	- 33.0%	16.2	-19.5
Musician, instrumental solo player	11.2	- 9.9	- 1.8		-75.0	-100.0	26.9	8.2
Opera singer	30.3	- 3.4	8.1		-27.0		23.8	10.2
Choir singer	47.4						49.8	300.0
Dancer	43.9	-55.6	-100.0	-100.0	-75.0	- 50.0	54.2	-56.0
Director	12.4	-54.1	34.4	- 46.0	- 8.3	- 50.0	15.2	-44.6
Stage Manager	17.1	-55.6	3.0		-50.0	- 37.5	17.4	-55.6
Designer	10.1	-33.3	- 17.8	16.5	-38.8	-100.0	14.6	-36.6
Playwright	4.6		9.9		-50.0		20.4	
Actor	36.5	-30.2	- 6.6	- 19.9	-40.0	- 80.0	32.7	-28.8
Other	11.3	-10.0	12.3	33.3	-35.7		7.7	- 4.1
AGGREGATED SPECIALTIES								
Music	17.8	-30.7	11.6	- 27.6	-17.4	- 37.5	20.0	- 8.2
Dance	39.3	-50.0	- 70.0	- 75.0	-75.0	- 50.0	49.2	-52.5
Theatre	28.7	-32.8	3.6	- 20.8	-40.9	- 70.5	27.2	-31.7
TOTAL*	24.3%	-33.0%	7.0%	- 29.0%	-31.2%	- 56.0%	25.1%	-23.2%

*This table is based on the results obtained from 871 respondents since few respondents provided income data prior to 1971. The totals for the individual column are based on the following number of respondents: first column, 833 respondents; the second, 145 respondents; the third, 343 respondents; the fourth, 44 respondents; the fifth, 71 respondents; the sixth, 21 respondents; the seventh, 871 respondents and the last column, 188 respondents. Furthermore, several artists provided data only on the percentage change in their total income (in and outside Canada). Thus, the percents in the last two columns may not coincide with the entries over all activities in and outside Canada.

TABLE 4.10

MEAN INCOME FROM PRIMARY ARTS OCCUPATION IN CANADA AND OUTSIDE CANADA BY THE
AVERAGE PERCENTAGE OF WORK-TIME DEVOTED TO PRIMARY ARTS IN CANADA AND OUTSIDE
CANADA FOR THE AGGREGATED SPECIALTIES, 1971

AGGREGATED SPECIALTIES	AVERAGE PERCENTAGE of WORK-TIME DEVOTED to PRIMARY ARTS										
	0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100%
<u>MUSIC</u>											
In Canada	\$1,500	\$1,500	\$2,500	\$2,500	\$3,500	\$3,500	\$5,500	\$6,500	\$7,500	\$8,500	\$7,500
Outside Canada		1,500	1,500	1,500	1,500	3,500	4,500	4,500		17,500	3,500
<u>DANCE</u>											
In Canada		500		1,500	2,500	2,500	4,500	4,500	3,500	4,500	5,500
Outside Canada		500		500						17,500	5,500
<u>THEATRE</u>											
In Canada	1,500	2,500	2,500	2,500	3,500	4,500	4,500	4,500	5,500	7,500	7,500
Outside Canada		1,500	500	1,500	500	5,500	9,500	8,500	5,500	8,500	4,500
<u>TOTAL</u>											
In Canada	1,500	1,500	2,500	2,500	3,500	3,500	5,500	5,500	6,500	7,500	7,500
Outside Canada		1,500	1,500	1,500	500	4,500	5,500	6,500	3,500	12,500	4,500

TABLE 4.11

MEAN INCOME FROM PRIMARY ARTS OCCUPATION IN CANADA BY THE AVERAGE PERCENTAGE OF WORK-TIME

DEVOTED TO PRIMARY ARTS IN CANADA FOR THE PERFORMING SPECIALTIES, 1971

PERFORMING SPECIALTIES	AVERAGE PERCENTAGE OF WORK-TIME DEVOTED TO PRIMARY ARTS										
	0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100%
Composer	\$2,500	\$5,500	\$1,500	\$	\$ 500	\$1,500	\$12,500	\$9,500	\$	\$25,500	\$ 5,500
Musician, instrumental, orchestral player	2,500	500	3,500	3,500	3,500	4,500	5,500	6,500	8,500	12,500	8,500
Musician, instrumental, solo player	1,500	2,500	5,500	3,500	4,500	500	4,500	2,500	3,500	12,500	5,500
Opera singer		1,500	2,500	2,500	5,500	4,500	6,500	8,500	25,500	5,500	7,500
Choir singer			2,500	2,500	2,500	2,500	4,500	2,500	1,500	4,500	5,500
Dancer		500		1,500	2,500	2,500	4,500	5,500	3,500	5,500	4,500
Director	1,500	500	2,500	1,500	3,500	5,500	4,500	7,500	3,500	6,500	6,500
Stage Manager	1,500	1,500	1,500	2,500		3,500	2,500	4,500	4,500	6,500	9,500
Designer	1,500		500			6,500	3,500		7,500	8,500	5,500
Playwright			3,500	500		3,500		4,500		2,500	12,500
Actor	2,500	2,500	2,500	3,500	3,500	4,500	5,500	4,500	5,500	7,500	6,500
Other	500	500	5,500	500	6,500	3,500	7,500	2,500	9,500	5,500	6,500

TABLE 4.12

MEAN INCOME FROM PRIMARY ARTS OCCUPATION OUTSIDE CANADA BY THE AVERAGE PERCENTAGE
OF WORK-TIME DEVOTED TO PRIMARY ARTS OUTSIDE CANADA FOR THE PERFORMING SPECIALTIES, 1971

PERFORMING SPECIALTIES	AVERAGE PERCENTAGE OF WORK-TIME DEVOTED TO PRIMARY ARTS										
	0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100%
Composer	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Musician, instrumental, orchestral player	500	500	1,500	1,500	500	4,500	6,500	2,500			3,500
Musician, instrumental, solo player	6,500	500	500		1,500		500			25,500	7,500
Opera singer	500	1,500	1,500				12,500			17,500	500
Choir singer											5,500
Dancer		500		500							
Director		6,500									7,500
Stage Manager						8,500					3,500
Designer						8,500					
Playwright		500		500	500	1,500	9,500	8,500	7,500	8,500	4,500
Actor		500	500	1,500		7,500		12,500		17,500	6,500
Other	500	500	3,500								

TABLE 4.13

PERCENT DISTRIBUTION OF EMPLOYMENT/INCOME EXPECTATIONS OF PROFESSIONAL

PERFORMING ARTISTS WHO DEVOTE 50 PERCENT OR LESS

OF THEIR WORK-TIME TO PRIMARY ARTS

PERFORMING SPECIALTIES AGGREGATED SPECIALTIES	EMPLOYMENT/INCOME EXPECTATIONS			TOTAL
	No Change	Change for the Better	Change for the Worse	
PERFORMING SPECIALTIES				
Composer		36.8 %	5.3 %	42.1%
Musician, instrumental, orchestral player	6.8 %	14.8	3.8	25.4
Musician, instrumental, solo player	12.2	16.3	4.1	32.6
Opera singer	20.7	31.0	10.3	62.0
Choir singer	14.8	25.9	11.1	51.8
Dancer	10.2	16.9	3.4	30.5
Director	6.5	14.5	1.6	22.6
Stage Manager	13.9	13.9	5.6	33.4
Designer	8.7	21.7	8.7	39.1
Playwright	16.7	22.2		38.9
Actor	11.7	32.8	6.9	51.4
Other	17.1	22.0	2.4	41.5
AGGREGATED SPECIALTIES				
Music	9.5	18.7	4.9	33.1
Dance	9.5	15.9	3.2	28.6
Theatre	11.3	27.1	5.7	44.1
<u>TOTAL</u>	<u>10.4%</u>	<u>22.6%</u>	<u>5.1%</u>	<u>38.1%</u>

TABLE 4.14

PERCENT DISTRIBUTION OF EMPLOYMENT/INCOME EXPECTATIONS OF PROFESSIONAL

PERFORMING ARTISTS WHO DEVOTE MORE THAN 50 PERCENT

OF THEIR WORK-TIME TO PRIMARY ARTS

PERFORMING SPECIALTIES	EMPLOYMENT/INCOME EXPECTATIONS			TOTAL
	No Change	Change for the Better	Change for the Worse	
AGGREGATED SPECIALTIES				
PERFORMING SPECIALTIES				
Composer	36.8%	5.3%	15.8%	57.9%
Musician, instrumental, orchestral player	54.8	12.5	7.2	74.5
Musician, instrumental, solo player	32.7	24.5	10.2	67.4
Opera singer	10.3	20.7	6.9	37.9
Choir singer	22.2	22.2	3.7	48.1
Dancer	35.6	18.6	15.3	69.5
Director	38.7	25.8	12.9	77.4
Stage Manager	33.3	27.8	5.6	66.7
Designer	26.1	26.1	8.7	60.9
Playwright	33.3	16.7	11.1	61.1
Actor	20.0	20.3	8.7	49.0
Other	39.0	14.6	4.9	58.5
AGGREGATED SPECIALTIES				
Music	44.3	14.8	7.8	66.9
Dance	38.1	19.0	14.3	71.4
Theatre	25.6	21.7	8.6	55.9
<u>TOTAL</u>	<u>34.8%</u>	<u>18.4%</u>	<u>8.6%</u>	<u>61.8%</u>

5. APPENDIX I

METHODOLOGY OF GATHERING AND PROCESSING THE DATA

This appendix outlines the techniques by which the data were gathered and processed with particular reference to the procedures followed in obtaining the mailing list; constructing the questionnaire and processing the returns.

5.1 Obtaining the Mailing List

The Canada Council enlisted the assistance of the executives of each Canadian union of artists, symphony orchestra company, dance company as well as the three major ballet schools in the construction of the mailing list. Artists' names and addresses were obtained from the following sources: the Association of Canadian Radio and Television Artists (ACTRA), the Union des Artistes, the Canadian offices of Actor's Equity Association, the Canadian Theatre Centre (CTC), the major symphony orchestra companies, the dance companies, and the three major ballet schools: the Royal Winnipeg Ballet, the National Ballet and L'Académie des Grands Ballets Canadiens. The American Federation of Musicians of the United States and Canada which consists of approximately 26,000 members in Canada was not included in its entirety. In order to isolate without serious bias the number of musicians falling within the previous outlined definition, a more selective group from within the American Federation - those employed by the CBC in 1971 - was included in the construction of the mailing lists. The symphony orchestra companies also provided the names of 'extras', that

is, those instrumentalists who are not required for every performance. The dance companies furnished the names of their present employees while the ballet schools provided names of their recent graduates. The results of these lists were combined, placed in alphabetical order, unduplicated and numbered. In total, 9,730 questionnaires were mailed. Table 5.1 describes the composition of the mailing list by the mailing groups. The discrepancy between total mailed questionnaires, 9,730 and the total in Table 5.1 was the result of three duplicates.

5.2 Constructing the Questionnaire

The questionnaire on professional performing artists in Canada was designed to collect pertinent data which could be used by the Canada Council for planning their programs of financial assistance. The main purpose of the survey was to provide information on the training, employment, income and career prospects of performing artists. The heterogeneity of the population to be surveyed dictated the need for a well-designed, simplified, bilingual questionnaire which would optimize the response rate. The construction of the mail questionnaire (refer to Appendix III) was the result of several consultations between the Canada Council and the Department of Manpower and Immigration.

A pretest of the questionnaire was conducted at the National Arts Centre. Minor revisions which resulted from the comments which had been submitted by Statistics Canada and by the executives from each union of performing artists were made in the phraseology of the questionnaire. The finalized version (as shown in Appendix III) was mailed in early July, 1972.

5. APPENDIX I

METHODOLOGY OF GATHERING

AND PROCESSING THE DATA

Accompanying the questionnaire was a return addressed envelope and a covering letter. The letter solicited the respondent's cooperation by outlining the purpose of the survey and the manner in which the information the respondent gives will be used. Furthermore, the respondent was assured of the confidential nature of the study.

5.3 Processing the Returned Questionnaires

Briefly, the processing of returned questionnaires involved the following operations: 1) sorting the returned questionnaires; 2) matching all returns against the mailing list and labelling them according to union membership; 3) coding questions from completed questionnaires and rejecting incomplete returns; 4) sorting the complete returns by primary arts occupation into eligible and ineligible categories; and, 5) sending all eligible questionnaires for keypunching and computerization. Chart I illustrates the entire process. Incorporated into the diagram are the totals for each category employed in the processing procedure.

The questionnaires were categorized accordingly: 1) undeliverable, 2) one page returns, 3) incomplete, and 4) complete. Undeliverable returns were questionnaires which never reached their destination. Respondents who indicated in question four of the questionnaire (Appendix III) that their work in the performing arts was not their principal occupation were classified as "one page returns". Correspondingly, if the respondent was retired or deceased, he was included in this category. The "incomplete returns" were defined according to the number and type of questions which

were left unanswered by the respondent. The most important questions were those relating to the respondent's occupation, training, employment and income. The question on current performing specialty was compulsory, and two out of the remaining three were requisites. Incomplete questionnaires were those which did not meet these criteria. Completed questionnaires were then sorted to identify those performing artists who, by nature of their primary arts occupation and their most recent engagements would apparently be eligible for support from the Canada Council, and who thus constituted the target population for the survey. In spite of this limitation, all occupations in the performing arts were included in the questionnaire, first in order to maintain compatibility with the Canadian Classification and Dictionary of Occupations, and second because many artists supplement their incomes through secondary arts occupations which were to be excluded from the analysis.

Total responses and total returns are given in Table 5.2 by category of response and by mailing group. Some respondents did not reveal their names on the questionnaire; subsequently, these could not be identified from the mailing list. Therefore, the totals of complete and one page returns in Table 5.2 do not coincide with the total number of questionnaires which were processed from these categories (see Chart I). These totals and percents (Table 5.2) simply illustrate the composition of each type of response by mailing group.

A comparison of total response rates by mailing groups to the overall average (see Table 5.3) indicates that the response rate from artists belonging to the Canadian Theatre Centre, the Canadian Dance Companies and the Orchestral Musicians were relatively high while those from the Union des Artistes and the AF of M (CBC) were relatively low. The range of these rates is approximately 10 percent above and 10 percent below the mean of 30.5 percent. However, these response rates indicate that the number of returned questionnaires represents a cross-section of artists from every union. Perhaps two constraints on the response rate could be attributed to the necessity for reasonably quick response as well as to the geographic mobility of performing artists as evidenced by the number of undeliverable questionnaires. In view of these constraints, a total survey response rate of 28.1¹ percent is quite satisfactory.

(1) The total number of returned (answered) questionnaires was 2,729 (excluding 348 of the undeliverable category). The total number of mailed out questionnaires was 9,727 (adjusted for the three duplicates). Therefore, the total survey response rate is estimated at 28.1 percent (2,729/9,727). Generally, a survey response rate of 60 percent (or more) is considered satisfactory; however, in most instances the survey is circulated to a predetermined target population. This particular survey was distributed to the population of performing artists of which the target population (professional performing artists) was a subset.

5.4 TABLES 5.1 to 5.3, CHART I

TABLE 5.1

COMPOSITION OF MAILING LIST BY MAILING GROUPS

MAILING GROUPS	TOTAL NUMBER OF QUESTIONNAIRES MAILED	PERCENTAGE COMPOSITION OF MAILING LIST
Equity	1,732	17.8
ACTRA	2,967	30.5
Union des Artistes	908	9.3
AF of M (CBC)	2,643	27.2
Canadian Theatre Centre (CTC)	636	6.5
Dancers (Canadian Companies)	131	1.4
Orchestral Musicians	710	7.3
<u>TOTAL</u>	<u>9,727</u>	<u>100 %</u>

TABLE 5.2
TOTAL RESPONSES AND RETURNS BY CATEGORY OF RESPONSE AND BY MAILING GROUPS

MAILING GROUPS	CATEGORIES OF RESPONSES								CATEGORY OF RETURNS	
	Complete		Incomplete		One Page Returns		Total Responses		Underliver- able	Total
	Total	Percent	Total	Percent	Total	Percent	Total	Percent		
Equity	362	21.3	10	15.4	146	16.0	518	19.3	47	565
ACTRA	355	20.9	14	21.5	431	47.2	800	29.9	29	829
Union des Artistes	122	7.2	6	9.2	42	4.6	170	6.3	33	203
AF of M (CBC)	417	24.5	16	24.6	192	21.0	625	23.3	200	825
Canadian Theatre Centre (CTC)	217	12.8	5	7.7	43	4.7	265	9.9	11	276
Dancers (Canadian Companies)	33	1.9	11	16.9	5	.5	49	1.8	5	54
Orchestral Musicians	195	11.5	3	4.6	54	5.9	252	9.4	23	275
<u>TOTAL</u>	<u>1,701</u>	<u>100.1%*</u>	<u>65</u>	<u>99.9%*</u>	<u>913</u>	<u>99.9%*</u>	<u>2,679</u>	<u>99.9%*</u>	<u>348</u>	<u>3,027</u>

* Error of .1 percent in the total due to the rounding of percents.

TABLE 5.3

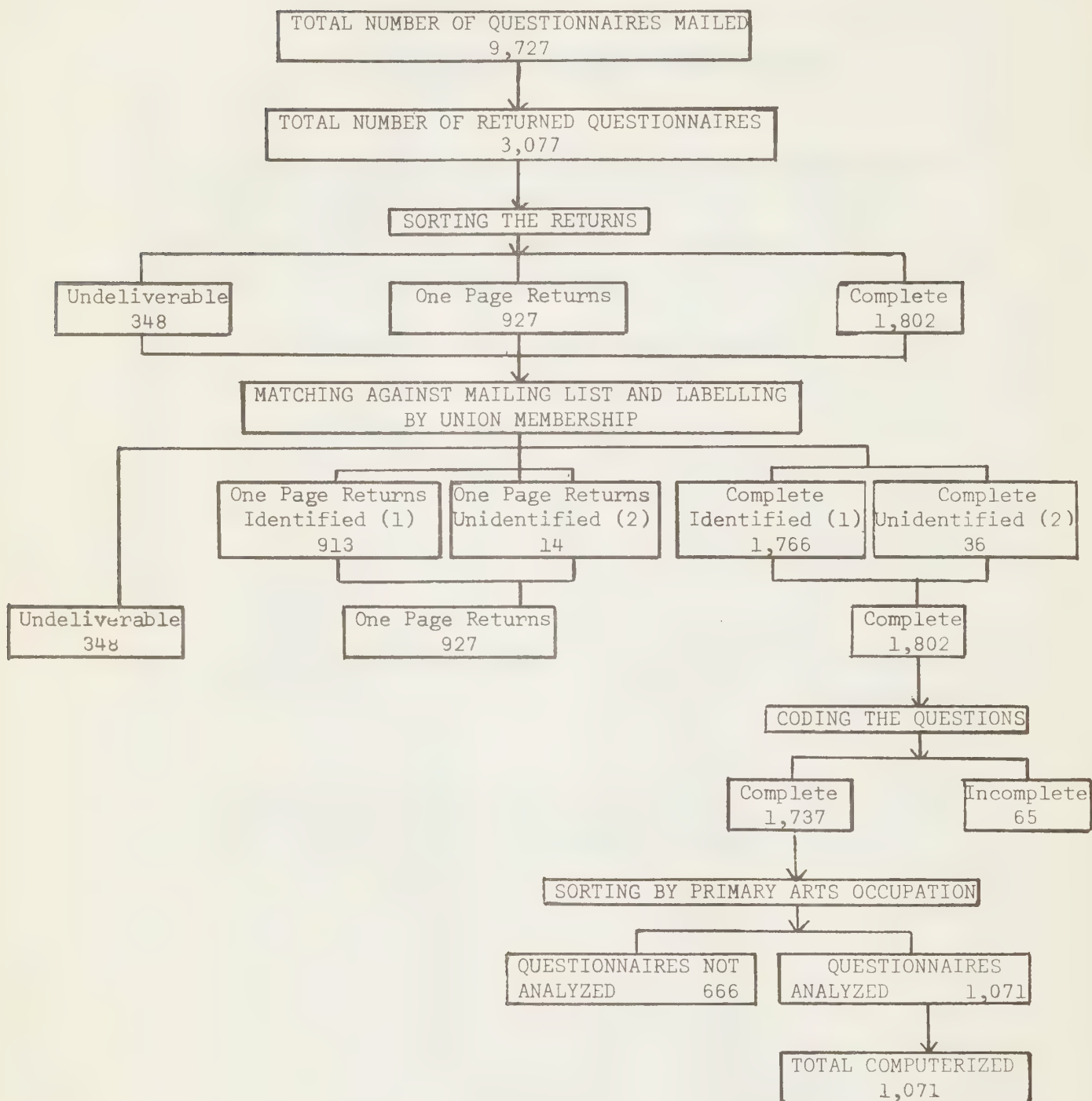
TOTAL RESPONSE RATE BY MAILING GROUPS*

MAILING GROUPS	QUESTIONNAIRES MAILED	NUMBER OF RESPONSES	RESPONSE RATE
Equity	1,732	518	29.9%
ACTRA	2,967	800	27.0
Union des Artistes	908	170	18.7
AF of M (CBC)	2,643	625	23.6
Canadian Theatre Centre (CTC)	636	265	41.7
Dancers (Canadian Companies)	131	49	37.4
Orchestral Musicians	710	252	35.5
<u>Mean Percent</u>			<u>30.5%</u>

* Note: Total responses from each mailing group excluding the 'undeliverable' category were taken as a percentage of total questionnaires mailed per group on the mailing list.

CHART I

PROCESSING RETURNED QUESTIONNAIRES



- (1) Returned questionnaires which were matched against the mailing list according to the respondent's name constitute the "identified" category.
- (2) Unidentified returns could not be matched against the mailing list because the respondent did not reveal his name.

6. APPENDIX II

ESTIMATION OF THE POPULATION OF

PROFESSIONAL PERFORMING ARTISTS

FROM SURVEY RESULTS

6. APPENDIX II

ESTIMATION OF THE POPULATION OF PROFESSIONAL
PERFORMING ARTISTS FROM THE SURVEY RESULTS

The total number of returned questionnaires (including the unidentified responses but excluding undeliverables) consisted of the following categories: one page returns, 34 percent; incomplete returns, 3.0 percent; ineligible questionnaires, 24 percent and eligible questionnaires, 39 percent. Assuming that the sample survey results are representative of the population of performing artists, an estimate of the population of 'professional' performing artists can be obtained. The total survey response rate of 28.1 percent was derived by applying the percent of (2,729) responses to the total number of mailed out questionnaires adjusted for duplicating (9,727). Of the 2,729 responses (having excluded 348 undeliverable questionnaires), 1,071 (39.2 percent) were selected for purposes of this case study. If 39.2 percent were applied to the unduplicated mail out, the estimate of 'professional' performing artists is 3,813 ($9,727 \times .392$). This figure should probably be regarded as a lower limit as there was no follow-up and thus, the response rate of 'professionals' to the total is probably a minimum.

7. APPENDIX III

QUESTIONNAIRE AND ACCOMPANYING LETTER

July, 1972

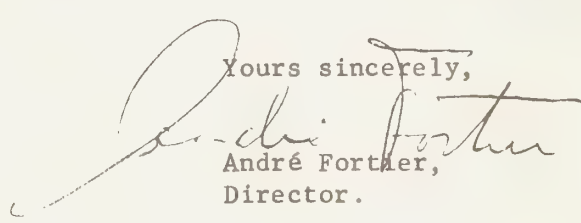
Dear Sir/Madam,

In order to function effectively in our job of providing financial aid for worthwhile endeavour in the arts, humanities and social sciences, we have to know a good deal about the circumstances of the people we are trying to help. Scattered about throughout our files and in the day-to-day experience of our officers are innumerable instances that provide glimpses of the working lives of performing artists in Canada - what they do, where they learned how to do it, how much opportunity they have to do it and how much they are paid for doing it. The trouble is, however, that this invaluable information does not exist in a systematic and comprehensive form in any one place, and hence it is rather difficult to use it effectively when we are planning our programmes of assistance to artists, and even more difficult to convey it convincingly to other people, who are relatively unfamiliar with the situation.

We have therefore asked the Research Branch of the Department of Manpower and Immigration to conduct for us a systematic analysis of the occupation of the performing artist in Canada, and we earnestly seek your co-operation in what we fully recognize is a chore - namely, the filling out of the enclosed questionnaire and its return by July 30 in the envelope provided. The form has had to be carefully designed to refer to the activities of a rather heterogeneous group of people over a fairly long period of time, so you will forgive us if some items in it seem a little odd in your particular case. Naturally, I can assure you that the information you provide will be treated as confidential and used for statistical purposes only.

I may say that the entire project is being undertaken with the full knowledge of the Canadian Executive Committee of Actors' Equity Association, the Association of Canadian Television & Radio Artists, the Vice-President for Canada of the American Federation of Musicians of the United States and Canada and the Union des Artistes, who have all helped in our task of constructing the mailing list. The Canada Council attaches considerable importance to this survey, and again I request your whole-hearted co-operation in an endeavour which we fully believe will ultimately contribute to the well being of performing artists in Canada.

Yours sincerely,


André Fortner,
Director.

Enc.

DEPARTMENT OF MANPOWER

AND IMMIGRATION

IN COOPERATION WITH

THE CANADA COUNCIL

Survey
of
Performing Artists

LE MINISTÈRE DE LA MAIN-D'OEUVRE

ET DE L'IMMIGRATION

EN COLLABORATION AVEC

LE CONSEIL DES ARTS DU CANADA

Relevé
des
artistes de la scène

(1) NAME/NOM _____

(2) PROFESSIONAL NAME/NOM PROFESSIONNEL:
(if different from above)/(s'il est différent du précédent)

(3) ADDRESS/ADRESSE: _____

(4) Is your work in the performing arts your principal occupation? If your answer is NO, please tear off this front page and return it to us (so that we can check off your name on our list), and discard the rest of the questionnaire.
If your answer is YES, please continue answering the questionnaire.

Votre travail d'artiste de la scène est-il votre principale occupation? Si la réponse est NON, veuillez détacher cette première page et nous la retourner (nous pourrions rayer votre nom de nos listes) et laisser de côté le reste du questionnaire. Si la réponse est OUI, veuillez répondre aux autres questions.

YES
OUI ☐

NO
NON ☐

(5) YEAR OF BIRTH/ANNÉE DE NAISSANCE: _____

(6) SEX/SEXE: _____

July, 1972/Juillet, 1972

(7) DEPENDENTS/PERSONNES À CHARGE:

Number of dependents/Nombre

Does this include a spouse?/Ce nombre comprend-t-il un conjoint?

YES
OUI ☐

NO
NON ☐

(8) CITIZENSHIP STATUS/CITOYENNETÉ

Indicate the country of which you are a citizen by entering the appropriate country code number.

Indiquez le pays dont vous êtes ressortissant en utilisant le numéro de code approprié.

If you are not a Canadian citizen, are you a Landed Immigrant in Canada?

YES
OUI ☐

Si vous n'êtes pas citoyen canadien, êtes-vous un immigrant reçu au Canada?

NO
NON ☐

Country Code/Code (pays)

Canada/Canada	1	Italy/Italie	5
Austria/Autriche	2	UK/Royaume-Uni	6
France/France	3	USA/États-Unis	7
Germany/Allemagne	4	Other/Autres	8

CURRENT PERFORMING SPECIALTY/SPÉCIALITÉ ACTUELLE:

- (9) In which one of the following performing arts occupations do you primarily engage. Check ONE box in the first column below.

If you have another performing arts occupation of a secondary nature which you also engage in, please check the appropriate box in the second column.

Parmi les arts d'interprétation suivants, quel est celui que vous pratiquez principalement? Marquez d'une coche UNE case de la première colonne ci-dessous.

Si vous avez une occupation artistique secondaire, marquez d'une coche la case appropriée dans la deuxième colonne.

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suite à la page suivante ...

<u>Occupation</u> Occupation	<u>Primary Employment</u> Emploi principal	<u>Secondary Employment</u> Emploi secondaire
	<u>CHECK ONE</u> UNE COCHE	<u>CHECK ONE</u> UNE COCHE
<u>MUSIC/MUSIQUE</u>		
Orchestra conductor/Chef d'orchestre	<input type="checkbox"/>	<input type="checkbox"/>
Composer/Compositeur	<input type="checkbox"/>	<input type="checkbox"/>
Choirmaster/Chef de chorale	<input type="checkbox"/>	<input type="checkbox"/>
Musician, instrumental, orchestral player/Instrumentiste (Musicien d'orchestre)	<input type="checkbox"/>	<input type="checkbox"/>
Musician, instrumental, solo player/Instrumentiste (soliste)	<input type="checkbox"/>	<input type="checkbox"/>
Concert singer/Chanteur de concert	<input type="checkbox"/>	<input type="checkbox"/>
Opera singer/Chanteur d'opéra	<input type="checkbox"/>	<input type="checkbox"/>
Choir singer/Chanteur de chorale	<input type="checkbox"/>	<input type="checkbox"/>
Popular singer/Chanteur populaire	<input type="checkbox"/>	<input type="checkbox"/>
Administrator/Administrateur	<input type="checkbox"/>	<input type="checkbox"/>
Publicity Director/Directeur de la publicité	<input type="checkbox"/>	<input type="checkbox"/>
Critic/Critique	<input type="checkbox"/>	<input type="checkbox"/>
Teacher/Professeur	<input type="checkbox"/>	<input type="checkbox"/>
<u>DANCE/DANSE</u>		
Choreographer/Chorégraphe	<input type="checkbox"/>	<input type="checkbox"/>
Balletmaster/Maître de ballet	<input type="checkbox"/>	<input type="checkbox"/>
Notator/Notateur	<input type="checkbox"/>	<input type="checkbox"/>
Dancer/Danseur	<input type="checkbox"/>	<input type="checkbox"/>
Administrator/Administrateur	<input type="checkbox"/>	<input type="checkbox"/>
Publicity Director/Directeur de la publicité	<input type="checkbox"/>	<input type="checkbox"/>
Critic/Critique	<input type="checkbox"/>	<input type="checkbox"/>
Teacher/Professeur	<input type="checkbox"/>	<input type="checkbox"/>
<u>THEATRE/THÉÂTRE</u>		
Director/Directeur artistique ou Metteur en scène	<input type="checkbox"/>	<input type="checkbox"/>
Producer/Producteur	<input type="checkbox"/>	<input type="checkbox"/>
Stage Manager/Régisseur	<input type="checkbox"/>	<input type="checkbox"/>
Designer/Décorateur	<input type="checkbox"/>	<input type="checkbox"/>
Playwright/Auteur dramatique	<input type="checkbox"/>	<input type="checkbox"/>
Actor/Acteur	<input type="checkbox"/>	<input type="checkbox"/>
Mime/Mime	<input type="checkbox"/>	<input type="checkbox"/>
Critic/Critique	<input type="checkbox"/>	<input type="checkbox"/>
Administrator/Administrateur	<input type="checkbox"/>	<input type="checkbox"/>
Publicity Director/Directeur de la publicité	<input type="checkbox"/>	<input type="checkbox"/>
Teacher/Professeur	<input type="checkbox"/>	<input type="checkbox"/>

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<u>Occupation</u> Occupation	<u>Primary Employment</u> Emploi principal	<u>Secondary Employment</u> Emploi secondaire
	<u>CHECK ONE</u> UNE COCHE	<u>CHECK ONE</u> UNE COCHE
<u>RADIO, TELEVISION, FILM/ RADIO, TÉLÉVISION, CINÉMA</u>		
Producer/Producteur	<input type="checkbox"/>	<input type="checkbox"/>
Director/Réalisateur	<input type="checkbox"/>	<input type="checkbox"/>
Announcer, Commentator, Narrator/ Annonceur, Commentateur, Lecteur	<input type="checkbox"/>	<input type="checkbox"/>
Host, Interviewer/Animateur, Intervieweur	<input type="checkbox"/>	<input type="checkbox"/>
Other (specify)/Autres (précisez)	<input type="checkbox"/>	<input type="checkbox"/>

OTHER ARTS OCCUPATIONS/AUTRES
EMPLOIS ARTISTIQUES

(Specify)/(précisez)

- (10) List your three most recent professional engagements:
Indiquez vos trois plus récents engagements professionnels:

<u>Date</u> Date	<u>Type of Performance</u> Genre de spectacle	<u>Name of Organization</u> Nom de l'organisation
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TRAINING/FORMATION

- (11) Basic

Please check the one type of basic training in Music, Theatre, etc., that has contributed most to your present primary occupation checked in Question 9. (Use the same country code as on Page 1).

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Formation de base

Marquez d'une coche le type de formation de base (musique, théâtre etc.) qui a le plus contribué à votre occupation principale actuelle, celle que vous avez indiquée à (9). (Pour les pays utilisez le code de la page 1).

Apprenticeship/Employment
Apprentissage/Emploi

☐

Name of Organization
Nom de l'organisation

Country/Pays

☐

Study under one teacher
Etudes auprès d'un
professeur

☐

Name of Teacher
Nom du professeur

Country/Pays

☐

Formal institutional
training
Formation institutionnelle
régulière

☐

Name of Institution
Nom de l'institution

Country/Pays

☐

Other (specify)
Autres (précisez)

☐

Country/Pays

☐

- (12) What was your country of citizenship at the time you began your basic training? (Use the same country code as on Page 1).

De quel pays étiez-vous citoyen au moment où a commencé votre formation de base? (Code de la page 1).

☐

- (13) In what year did you complete your basic training?

En quelle année cette formation de base a-t-elle pris fin?

19__

- (14) In what year did you start working in your primary arts occupation, as checked in Question 9?

En quelle année avez-vous commencé à exercer votre occupation artistique principale?

19__

(15) Supplementary

Please check the one type of supplementary training (if any) that has contributed most to your present primary activity. (Use the same country code as on Page 1).

Formation complémentaire

Indiquez le type de formation complémentaire (s'il y a lieu) qui a le plus contribué à votre activité principale actuelle. (Code de la page 1).

Study under one teacher
Etudes auprès d'un professeur

☐

Name of Teacher
Nom du professeur

Country/Pays

☐

Formal institutional training
Formation institutionnelle
régulière

☐

Name of institution
Nom de l'institution

Country/Pays

☐

Other (specify)
Autres (précisez)

☐

Country/Pays

☐

EMPLOYMENT/EMPLOI

- (16) For each of the years shown, estimate the proportion of the total year that you were able to find employment in your primary arts occupation. If for any of those years your primary arts occupation was different from the one shown in Question 9, write in the name of the occupation (choosing from the list at Question 9).

Pour chacune des années mentionnées, donnez, en pourcentage, une estimation du temps où vous avez été employé dans l'exercice de votre occupation artistique principale. Si, pendant l'une de ces années, votre occupation artistique principale a été différente de celle que vous indiquez à (9), précisez le nom de l'occupation (en vous reportant à la liste de la Question no 9).

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	Percentage of work-time devoted to primary arts occupation <u>Proportion de vos heures de travail consacrée à votre occupation artis- tique principale</u>	Name of primary arts occupation if different from that shown at Ques- tion 9 <u>Nom de l'occupation artis- tique principale si elle diffère de celle indiquée à (9)</u>	
	In Canada Au Canada	Outside Canada À l'étranger	
1971	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____
1970	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____
1965	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____
1960	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____
1955	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____
1950	<input type="text" value=" %"/>	<input type="text" value=" %"/>	_____

- (17) For the one year 1971 consider your total time available for employment as 100 per cent, and divide it up among the following categories showing the percentage of time devoted to each category of employment (or unemployment):

Pour l'année 1971, en supposant que le temps que vous étiez disposé à consacrer à un emploi représente 100 p. cent, répartissez ce temps entre les catégories d'emploi (ou de chômage) suivantes:

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<u>EMPLOYED/EMPLOI</u>	Primary arts occupation (Question 9) Occupation artistique principale (Question no 9)	
	In Canada/Au Canada	<input type="text" value="00"/>
	Outside Canada/À l'étranger	<input type="text" value="00"/>
	Secondary arts occupation (Question 9) Occupation artistique secondaire (Question no 9)	
	In Canada/Au Canada	<input type="text" value="00"/>
	Outside Canada/À l'étranger	<input type="text" value="00"/>
	All other occupations Toutes autres occupations	
	In Canada/Au Canada	<input type="text" value="00"/>
	Outside Canada/À l'étranger	<input type="text" value="00"/>
<u>UNEMPLOYED/CHÔMAGE</u>	(not employed but actively seeking employment) (Sans emploi mais cherchant activement du travail)	<input type="text" value="00"/>
<u>OTHER/AUTRE</u>	(including unpaid vacation, lay-off, etc.) (Y compris vacances non rémunérées, mises à pied, etc.)	<input type="text" value="00"/>
	TOTAL	<input type="text" value="100%"/>

(Make sure that the figures you have entered in the column of
boxes sum to 100 per cent)
(Assurez-vous que le total donne 100 pour cent)

INCOME/REVENU

- (18) For each of the years* shown, please indicate your income from your current primary arts occupation, your secondary arts occupation, your income from grants and your total income from all sources (artistic or otherwise), showing whether the income was earned or granted in Canada or abroad. Use letters A through M to indicate income levels as explained below.

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Pour chacune des années* (ci-dessous), indiquez ce que vous ont rapporté votre occupation artistique principale actuelle, votre occupation artistique secondaire et les subventions; dites quel a été votre revenu global de toutes sources (artistiques et autres) au Canada et à l'étranger, en précisant si le revenu a été gagné ou s'il provenait de subventions. Indiquez les niveaux de revenu par l'une des lettres A à M.

A - up to/jusqu'à - \$	999.00
B - \$ 1,000.00 - \$	1,999.00
C - \$ 2,000.00 - \$	2,999.00
D - \$ 3,000.00 - \$	3,999.00
E - \$ 4,000.00 - \$	4,999.00
F - \$ 5,000.00 - \$	5,999.00
G - \$ 6,000.00 - \$	6,999.00
H - \$ 7,000.00 - \$	7,999.00
I - \$ 8,000.00 - \$	8,999.00
J - \$ 9,000.00 - \$	9,999.00
K - \$10,000.00 - \$	14,999.00
L - \$15,000.00 - \$	19,999.00
M - Over/plus de - \$	20,000.00

*If any one of the years we have chosen happens to be an exceptional year in your particular case, show the average of that year and the previous year.

Si l'une des années choisies a été pour vous exceptionnelle, faites une moyenne entre cette année-là et l'année précédente..

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	Income from primary arts occupation		Income from secondary arts occupation		Income from grants		Total income from all sources	
	Revenu de l'occu- pation artistique principale		Revenu de l'occu- pation artistique secondaire		Subventions		Revenu de toutes sources	
Year	In Canada Au	Outside Canada A	In Canada Au	Outside Canada A	In Canada Au	Outside Canada A	In Canada Au	Outside Canada A
Année	Canada	l'étranger	Canada	l'étranger	Canada	l'étranger	Canada	l'étranger
1971	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
1970	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
1965	<input type="text"/>	<input type="text"/>	<div style="border: 1px solid black; padding: 10px;"> <p>The information is not required for these years</p> <p>L'information n'est pas requise pour ces années-ci</p> </div>				<input type="text"/>	<input type="text"/>
1960	<input type="text"/>	<input type="text"/>					<input type="text"/>	<input type="text"/>
1955	<input type="text"/>	<input type="text"/>					<input type="text"/>	<input type="text"/>
1950	<input type="text"/>	<input type="text"/>					<input type="text"/>	<input type="text"/>

(19) Do you expect the employment and income pattern described above up to 1971 to continue for the next few years?

Croyez-vous que le niveau d'emploi et de revenu que vous avez indiqué jusqu'à 1971 se maintiendra pendant les quelques prochaines années?

Yes, my employment/income pattern is now fairly stable.

Oui, mon niveau d'emploi et de revenu est maintenant assez stable.

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No, I expect some considerable change in my employment/income prospects.

Non, je prévois un changement appréciable dans mes perspectives d'emploi
et de revenu, ☐

for the better ☐
pour le mieux

for the worse ☐
pour le pire

Explain (include pension provisions where appropriate).
Précisez (comptez les contributions à un régime de
retraite s'il y a lieu).

3 1761 1146510 3

